

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3112.

SATURDAY, JUNE 18, 1887.

PRICE
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METROPOLITAN HOSPITAL SUNDAY FUND.
Patron—H.R. Majesty the QUEEN.
HOSPITAL SUNDAY, 19th JUNE, 1887. Any person unable to attend Divine Worship on that day is requested to send his or her Contribution to the Lord Mayor. Cheques and Post-Office Orders made payable to the Secretary, Mr. HENRY N. CUSTANCE, should be crossed "Bank of England," and sent to the Mansion House.

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The Report of the Council will be read, and the Officers and Council for the ensuing year elected.
The Laboratory on the Citadel-hill, Plymouth, erected by the Association at a cost of £9,000, will be opened for work in the summer.
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LITERATURE

Samuel Taylor Coleridge and the English Romantic School. By Alois Brandl. English Edition by Lady Eastlake, assisted by the Author. (Murray.)

THIS book possesses the distinction of bearing two titles, which, though not contradictory, are by no means synonymous—the one we have copied from the title-page, and another, 'Life of Coleridge,' which appears only on the boards. Prof. Brandl's has evidently been found a difficult book to describe, and for various reasons—the almost total absence of references among others—we have found it difficult one to review. But, although only a "small book on a great subject," it puts forward claims which demand for it something more than ordinary attention. A good deal might be said in justification of the title-page description, but we fear the other is a misnomer, or worse. This is the more disappointing that Prof. Brandl has evidently enjoyed peculiar advantages. When he first announced his intention, two or three years ago, the ground was temptingly clear, as clear as it was in the case of Lewes when he began to prepare his 'Life of Goethe,' and in one respect Prof. Brandl has been more fortunate than Lewes, who was forestalled of set purpose by patriotic Germans. So complete, indeed, has been the absence of envious desire to anticipate, that, as soon as the Lord Chief Justice became aware of Prof. Brandl's undertaking, he proved himself a true Coleridge by "abandoning his long-contemplated project" of writing his grand-uncle's life, and made over "the requisite family papers." Nor was this all. Accomplished friends everywhere gave willing help, and pointed out the way to treasures in British and foreign libraries and archives, and Prof. Brandl has evidently made a certain use of these advantages. But all has been spoilt by some malignant fairy, who seems to have turned the gold into copper by making pie of the professor's notes and transcriptions. Even when the fullest allowance has been made for the extenuating circumstance that this book is the translation of a work written by a German on an English subject, the amount of blundering is incredible; and when one learns that the author is a "professor of English language and literature" and that he approves this translation, one feels inclined

to say something even stronger. Part of the fault is clearly due to the author, some to the translator, and part, no doubt, to the printer and proof reader; but with one reservation we find it impossible to apportion the blame. Our one reservation concerns the quotations. In a postscript to his preface the author asserts that the English edition "is in one respect even superior to the German, as it contains the original words of all the quotations." Prof. Brandl here shows himself to be labouring under so extraordinary a delusion that we are forced to conclude that he has made the statement without any attempt to verify it, for it is not even approximately correct. In the first chapter, which contains but forty-two pages, we have, without an exhaustive verification, noted no fewer than fourteen misquotations from the commonest books, all, presumably, to be found on Prof. Brandl's own shelves, and our impression is strong that this proportion must be rather under than over what would be found to prevail if the whole book were thoroughly examined. Here are one or two average samples, selected at random. At p. 148 the following is presented as an extract from a letter of Coleridge printed by Cottle:—

"Poverty, perhaps even the thin looks of those who want bread, and look to me for it, stare me in the face."

On turning to Cottle (i. 142) we find what Coleridge really wrote:—

"Poverty, perhaps, and the thin faces of them that want bread, looking up to me."

Enumerating the subjects of the early series of 'Sonnets on Eminent Characters,' Prof. Brandl's translator writes (p. 94):—

"Finally, on Pitt, 'the dark slinker,' 'who kissed his country with Iscariot lips'";

the words used by poor Coleridge having been "Yon dark Scowler" and "Iscariot mouth." Some well-worn stories are misquoted with much freshness and ingenuity; for instance, Boyer's

"Harp? Harp? Lyre? Pen and ink, boy, you mean! Muse, boy, Muse? Your nurse's daughter, you mean! Pierian spring? Oh, aye! the cloister-pump, I suppose!"

appears as

"Muse, boys! Muse! Your nurse's daughter, you mean!" "Pierian fountain! Yes—the pump in the court-yard!"

And Sheridan's remark about 'Osorio,' "Drip, drip, drip! there's nothing here but dripping!" revives in this delightfully Teutonic dress:—

"Drip, drip, drip! In such a piece as this there is nothing but drip, drip, drip!"

But there is, perhaps, nothing better in a book rich in such treasures than the two errors which brighten pp. 139 and 140. On the former, we read that Coleridge,

"when once induced by the entreaty of an anxious minister to conceal his blue coat and bright buttons beneath what he felt to be the hypocritical black gown, wrote to Bristol with touching self-reproach, 'I plead guilty, my God! Indeed, I want firmness.'"

One hardly needs to refer to Coleridge's playful letter to Wade while on the *Watchman* tour to see that what Coleridge did say was, "I plead guilty, my Lord!" &c. On p. 140 we are told that Coleridge gave umbrage to the more freethinking among the subscribers to the *Watchman* by de-

nouncing Godwin as "an imp of sensuality." This seemed so odd a thing for Coleridge to have said that it appeared worth while to refer to the *Watchman*, and there, in No. 3, was found the mare's nest in which the imp had been hatched. In an article headed 'Modern Patriotism' he says to the left wing of his party:—

"You must give up your sensuality, and your philosophy, the pimp of your sensuality; you must condescend to believe in a God, and in the existence of a Future State!"

These sample passages, it will be observed, are, all but the last, drawn from most accessible books, and therefore, like scores of better and worse we have noted, could have been corrected by the author himself, but the misquotation of MSS. now printed for the first time has been even more reckless; and this is a much more serious defect, inasmuch as but few readers have the opportunity of verification. Among the MSS. which Prof. Brandl is most proud of having brought to light is a note-book of Coleridge—belonging, apparently, to the early Bristol and Stowey period—now in the British Museum. From this interesting and valuable little book Prof. Brandl has made some thirty extracts, and of these more than half are printed inaccurately, some of them ludicrously so. *Exempli gratia*. On folio 8 Coleridge has written:—

"Mem. Not to adulterize my time by absenting myself from my wife."

At p. 128 Prof. Brandl has printed:—

"In the well-known [!] note-book (p. 6) he writes: 'Men, eager to adulterise my time by absenting me from my wife.'"

On the fourth folio of the note-book Coleridge has written:—

"Poetry like schoolboys, by too frequent and severe correction, may be cowed into Dullness!"

"—peculiar, not far-fetched—natural, but not obvious; delicate, not affected; dignified, not swelling; fiery, but not mad; rich in imagery, but not loaded with it—in short, a union of harmony and good sense, of perspicuity and conciseness. Thought is the body of such a[n] Ode, Enthusiasm the soul, and Imagination the Drapery!"

It will be observed that there is nothing here about 'Religious Musings' or any other poem, whether by Coleridge himself or others, the terms being quite general. This is what Prof. Brandl has printed at p. 145:—

"He further sketched the following ideal in his note-book, of a poem in the style of the 'Religious Musings,' that it should be 'peculiar, not far-fetched; natural, but not obvious; delicate, not affected; dignified, but not inflated; fiery, but not mad; rich in imagery, but not loaded with it;—in short, a union of harmony and good sense; of perspicacity and consciousness. Thought is the body of such an ode; enthusiasm the soul; and imagination the drapery.'"

Again—and this we quote not as by any means the most heinous of the remaining distortions, but because Prof. Brandl is not the first editor who has mangled it—on the nineteenth folio Coleridge wrote:—

"A Dungeon.

In darkness I remain'd—the neighbours Clock. Told me that now the rising Sun shone lovely on my garden."

Here is what Prof. Brandl has made of it (p. 165), prefixing a purely imaginary date, "the spring of 1796":—

"A dungeon. In darkness I remained. The neighbour's clock told me that now the May sun shone lovely on my garden."

And here is what the editor of the 'Remains' considered Coleridge ought to have written:—

In darkness I remain'd; the neighb'ring clock
Told me that now the rising sun at dawn
Shone lovely on my garden.

'Remains,' i. 279.

Coleridge having culpably omitted to affix dates to his notes, Prof. Brandl has considerably supplied imaginary ones to many of his extracts. We pass on to the extracts from unpublished letters in the British Museum. One to Morgan (p. 357), in addition to an erroneous reference to the Museum Catalogue, has ten errors crowded into hardly more than a page; while a little further on is another letter, which in a page and a half has twelve. Another in the British Museum, addressed by Coleridge to "Mr. Samuel Purkis, the landscape painter" (he was a tanner and of some note as a scientific man), is perhaps the most correctly printed of any of the MSS. we have collated, and even it suffers from seven errors, and the omission of an interesting passage about Howard the painter, the passage which probably misled Prof. Brandl into misdescribing Purkis.

These are but the gleanings in one rich field, and contracting space compels us to proceed to another still richer—that in which have sprung up, with a luxuriance utterly baffling, the mistakes due to misreadings of materials used in the biography. It will be impossible to deal with any, whatever their comparative merit, which will not admit of brevity of treatment. *Thomas Taylor* the Platonist is misnamed "William," thus confusing two well-known and here frequently mentioned contemporaries (p. 21). Coleridge's flight from Cambridge in 1793 took place not in September (p. 61), but in November. 'The Sigh' was not a Christ's Hospital poem (p. 82), for it is dated "June, 1794"; 'Lines on an Autumnal Evening' cannot belong to 1794 (p. 85), being quoted in a diary of 1793. It is not known that the Theological Lectures of 1795 were ever published (p. 114); the 'Lines composed at Brookley Coomb' are not in the form of a sonnet (p. 126), and are misquoted in the text; Southey did not take his newly wedded wife with him to Lisbon in 1795 (p. 134); there was no question of the poems of 1796 yielding any profit to Coleridge, and therefore there could be no pecuniary disappointment (p. 141), for Cottle had bought the copyright; the 'Letter from Liberty to her dear Friend Famine' did not appear as an introduction to 'Fire, Famine, and Slaughter' (p. 149); Thelwall did not live near Stowey (p. 160), but far away in Brecknockshire; it was six months after, and not "no sooner than," he had settled in Stowey that Coleridge visited Wordsworth at Racedown (p. 161). And here one may pause to mention an interesting plagiarism of Coleridge on himself which has escaped Prof. Brandl's attention. Writing to Cottle from Racedown in June, 1797, Coleridge said prettily of Dorothy Wordsworth:—

"Her person is such that if you expected to see a pretty woman, you would think her rather ordinary; if you expected to see an ordinary woman, you would think her pretty."

In the prospectus of the *Friend*, attached

to No. 1, when he was living at Grasmere with the Wordsworths, Coleridge wrote:—

"I have heard it said of a young Lady—if you are told before you see her, that she is handsome, you will think her ordinary; if that she is ordinary, you will think her handsome. I may perhaps apply this Remark to my own Essays";

But we need not follow up the application.

To resume: Coleridge in his prefatory note to 'The Wanderings of Cain' states plainly that its title and subject were suggested, and the whole scheme drawn out, by himself, and not by Wordsworth as Prof. Brandl says (p. 197); and, were space available, his account of the circumstances attendant on the conception and abandonment of this project might be quoted as a typical instance of Prof. Brandl's faculty for so mixing up two independent sets of circumstances as to destroy the significance of both. Coleridge certainly tells us that he was led to correct the line in part ii. of 'The Ancient Mariner,'

The furrow followed free;

into

The furrow streamed off free;

by observations made on his first sea-voyage—that to Germany in 1798; but he did not seize the first, or even the second or third, opportunity he had of making the change (p. 201), and as a matter of fact the line remained unaltered until 1817.

Coleridge's inherently improbable story, as repeated by Gillman, respecting his improvised report of a speech by Pitt (February 17th, 1800), the delivery of which he had slept through, is adopted without question (p. 254), although Stuart called it a "romance" and is supported by the "undesigned coincidence" of a letter of Coleridge to Josiah Wedgwood dated "Feb., 1800," and printed by Cottle.

A less industrious student than Prof. Brandl might have readily discovered that Hazlitt was but twenty, and not "thirty," years of age (p. 224) when he first met Coleridge; that the Peace of 1802 did not "bring the *Morning Post* to an end" (p. 256), and that Greta Hall did not continue to be the home of Coleridge's family "as long as he lived" (p. 266); but is it worth while going on with this list? We are far from the end of the book, and barely a tithe of the mistakes noted in this class have been touched; and we proceed to select something from a series of infelicities which generally so transcend mere blunders that they can hardly have been produced without the combined efforts of author and translator, and are only to be classified as absurdities. One of the choicest is to be found on p. 2:—

"His [S. T. C.'s] father, John Coleridge..... was descended from a family of simple wool-dealers.....but like the middle-class of the eighteenth century in general, he contrived—in spite of adverse fortune—to raise himself to considerable intellectual eminence."

On the next page we learn that Coleridge's father

"married again, and, with narrow means and the gout in his system, realised the difficulty of providing for a rapidly increasing family,"

and (at p. 5) that the estimable pair had "one daughter and nine sons in addition." At p. 23 attention is drawn to the fact that Coleridge's

"first rhymes, at the beginning of his London time [i.e., when he lisped at the ripe age of ten], were in the form of an ejaculatory prayer. They are wretched in every sense of the word, and a further proof that no royal road to excellence exists."

Nothing quite equal to this occurs until we reach p. 128, where we learn that Cottle, finding the walls of the sitting-room of the Clevedon cottage "simply whitewashed, and that a long time before," had the consideration to order a carpet for Coleridge and his bride. This can hardly be described as a misquotation, although Cottle only confesses to having sent down "an upholsterer.....with a few pieces of sprightly paper" (Cottle, p. 41). At p. 231 Coleridge is said to have moved "freely among both the upper and lower social strata of Lower Saxony, with whom, as a subject of the Hanoverian dynasty, he felt most sympathy." At p. 275 the poem 'The Pains of Sleep' is happily rechristened as 'The Panic of Sleep.'

That the quality of the absurdities does not fall off towards the close of the work will be seen by the following instances. At p. 359 Coleridge is said to have been forced to give a series of lectures in 1818 in consequence of his severe losses by the bankruptcy of Curtis & Fenner, which took place in the following year. Eight pages further on the aphorisms of the 'Aids to Reflection' are described as "naturally put together and perceived," and it is asserted that the book converted F. D. Maurice "from Unitarianism to the Anglican creed." If this latter interesting statement is founded on fact it is a pity that it should have been ignored in Col. Maurice's recent biography. Half of p. 383 is occupied by well-drawn sketches of four of the finest of the later poems, but the effect is somewhat marred by the transference of the sentiments of 'Work without Hope' to 'Youth and Age,' while the former has its revenge in being accorded the substance of the lines beginning "Gently I took," &c. 'Love, Hope, and Patience' has nothing to complain of, but the fourth poem receives the injury of a misquotation. The same page is further enriched by the following:—

"With significant allusion to the nightmare 'Life in Death' in the 'Ancient Mariner,' he composed on the 9th Nov. 1833, his own epitaph."

And here follow the touching verses beginning "Stop, Christian passer-by!" but unfortunately the two "significant" lines

That he who many a year with toil of breath
Found death in life, may here find life in death!

are left out.

We have now arrived within eight pages of the close of the book, yet in that short space room has been found for the misstatements that Wordsworth visited Coleridge "in June, 1834" (with attendant misquotation); that Coleridge recommended his faithful nurse "to the Gillmans"; that Charles Lamb outlived his old friend by "two years"; that a third collected edition of Coleridge's poems and dramas appeared in 1832; for one important and one unimportant misquotation of passages in the 'Biographia Literaria'; and, in the closing sentence, for the venturesome declaration that "through the successive phases of his

life, Coleridge gradually gave utterance to the *entire wealth* of his mind."

The new matter supplied by Prof. Brandl is slight in bulk and in interest, and, as we have shown, it is presented with so much inaccuracy that such value as it possesses has been seriously diminished. There is no appearance of any use having been made of what are called "the requisite family papers," beyond the transcription of two letters, or rather what seem to be parts of letters; but that may not be the fault of Prof. Brandl. One of these (p. 65) was written from Henley Barracks by S. T. Coleridge (*alias* Silas Tomkyn Comberbach) to his brother James, giving the details necessary for his identification and the arrangements for his release from the "15th or King's Reg. of Light Dragoons, G. Troop," whose discipline he had then been enduring—if the dates chance to be printed correctly—for more than eleven weeks. The sentences in which this "scholar-gipsy" who wants to be taken back describes his sins and his penitence are composed in the classical style deemed becoming a century ago, and are equally characteristic of Coleridge and of 'The Complete Letter-writer'; but nature asserts herself in the closing sentence. Men are being picked for service abroad. "I suppose," says the bold but delighted dragoon, "I am not one—being a very indolent equestrian." The letter is dated February 20th, 1794, but the happy deliverance was delayed, partly, no doubt, by official formalities and partly by economical family considerations, until the 10th of April following. The other family letter is interesting because it is a fresh illustration—if any were needed—of how Coleridge exercised his "shaping imagination" in dealing with facts long after, as he complained, it failed him in poetical composition; and as Prof. Brandl has failed, or more probably has never tried, to recognize the imaginative element, we shall endeavour as briefly as possible to exhibit it as a useful illustration of the manner in which the Coleridge-myth has grown up and is still allowed to develope.

The letter is addressed by Coleridge to his nephew, the father of the present Lord Chief Justice, is dated the 8th of May, 1825, and begins with a characteristic haziness of reminiscence:—

"When, between eight and nine years ago [really eight years and a few weeks], I came from Calne to London with the ill-starred 'Zapolya'.....I had.....from all these causes [specified *more suo*, but translatable into anxieties and opium] a fit of sickness which confined me to bed for about three weeks."

He goes on to relate that while "in the first days of my convalescence" Murray seduced him into selling 'Christabel' for "eighty guineas or pounds." When there had been time for the volume to be published and abused by the reviews, Murray is represented as dissatisfied and as appearing to have

"no pleasure in the connection; at least that he would have nothing to do with what he called my *metaphysics*, which were in truth my all. At this time, and under that impression, I was found out by that consummate piece of scoundrelism the Reverend Mr. Curtis, who by a shilling license had so transmogrified himself from Mr. C., the Pater-noster Row bookseller. I never liked the man,

but his pretensions to religion were such.....I literally did not dare disbelieve him and his solemn asseverations of zeal and friendship. Nay, I was shocked at Mr. Gillman for his avowal that he thought him a hypocrite," &c.

Now that most of this is a romance is proved by printed letters which were written at the time by Lamb and by Coleridge himself. As to the interval which elapsed between his arrival in London and his joining the Gillmans, which was synchronous with the printing of 'Christabel' (Gillman, p. 276), the least time which the acting of this part of Coleridge's romantic drama would absorb would be five or six weeks, while a printed letter from Lamb to Wordsworth (Hazlitt's 'Letters of C. Lamb,' ii. 20) dated the 9th of April, 1816, shows that Coleridge was only in London about three weeks altogether, and in tolerable health. Lamb writes:—

"Coleridge has been here about a fortnight. His health is tolerable at present, though beset with temptations.....Nature, who conducts every creature by instinct to its best end, has skillfully directed C. to take up his abode at a Chymist's Laboratory in Norfolk Street.....God keep him inviolate among the traps and pitfalls! He has done pretty well as yet."

This letter was written on the very day on which Dr. Adams began negotiations with the Gillmans on Coleridge's behalf, and six days later, on the 15th, he entered the house which was his sure haven for the remaining eighteen years of his life ("sixteen," p. 344). The part of the letter which recites how he formed his publishing connexion with Curtis only because Murray deserted him is utterly inconsistent with a series of letters written by Coleridge in 1816 and 1817 to the Curtises and their partner, and printed in *Lippincott's Magazine* for June, 1874. Which least imperfectly represents the facts we will not here pretend to judge, but the two stories are mutually destructive—for to the Curtises, Coleridge declares that Murray was most anxious to publish everything for him, but he preferred religious and truly friendly people to the worldly Murray; and if Coleridge's memory did not deceive him when he wrote, "I never liked the man [Curtis]," his fervent expressions of gratitude and even of affection are there to show that he was at least as great a hypocrite as Curtis could have been. But it would be unfair to accuse Coleridge of conscious insincerity, as does Prof. Brandl (p. 48), who says that "in spite of his exaggerated forms of acknowledgement [he] was grateful to no one." Yet it is strange to find that, although Prof. Brandl justly declares that "poets are the least trustworthy of autobiographers, and Coleridge of all poets . . . lived habitually in a world of visions," and describes De Quincey as "a compiler of memoirs more interesting than trustworthy," he accepts both as authorities whenever it suits his purpose. Of his authorities in general Prof. Brandl says little; indeed, he remarks in the preface that they are only "briefly indicated." Even this is rather more than can be said for his references, and we cannot sufficiently admire the humour of his recommendation to "all who care to go further" to go to "Alibone's [*sic*] 'Dictionary of English Literature,' where the full titles are given." Such of his readers as may take this advice will find that

Prof. Brandl's humour is of the kind called "very dry." The spelling of proper names throughout the book is execrable: Bowden for Bowdon; T. Boyer for the immortal "Jimmy"; Flavell for Favell; Stirling for Sterling; Barrière for Lyon for Byron; John Woodville for John Woodvil; Plumtree; Beddoe for Beddoes; Alston for Allston; and so on. The very names of Coleridge's own poems are frequently caricatured. The ode 'Dejection' is once called 'Depression'; 'Fears in Solitude' is called 'Fears and Solitude'; 'The Devil's Thoughts' is at least once called 'The Thoughts of the Devil.'

Lady Eastlake is mentioned as the "originator" of this lamentable book. We have not the least idea what this may mean, unless it be that she first suggested a translation. It is, however, clear that this accomplished lady cannot have been the translator, for some of the English bears no resemblance to that to which she has accustomed us. But the *gaucheries* of expression which abound in the book are a trifling matter in comparison with the blunders as to facts, and if by their unintelligibility they conceal further blunders, all parties need only be grateful.

It might seem that the criticism of Coleridge's works which Prof. Brandl has interwoven with the 'Life,' being largely founded on mistakes and misquotations, would be of no value; but happily this is far from being the case. After all, the main facts respecting Coleridge's career are well known, in spite of the atmosphere of shabby and trivial romance with which friends and enemies, aided largely by himself, have obscured them; the broad lines of his development as poet and thinker stand out unmistakably in his works and in the 'Remains'—the worst edited books, of their rank, in English, and we should hope in any literature; so that, notwithstanding the bewildering nature of the network of blunders with which Prof. Brandl has industriously and unnecessarily hampered himself, he has been able to see and understand not a little of the true Coleridge and his position in literature. He shows himself a keen critic, especially, though not exclusively, in the matter of words, and can tell to a nicety whether it was of Bowles or Milton that Coleridge was thinking when he wrote the more conventional of his early poems. Too diligently pursued this method tends to develope short-sightedness and to narrow a man's ideas as to the true functions of a critic; and we fear it has not been without its ill effects on Prof. Brandl's powers of perception, for he permits himself to say that Coleridge's early "fancy" for Bowles was "just as comical in its way as Titania's love for Bottom" (p. 34); that Blake's 'Songs of Innocence' are "namby-pamby" things, in which "the eighteenth century aimed to represent the feelings and speech of the young" (p. 101); that Burns did not know "the treasure he had discovered" in the "old magic power of the ghostly elements" "pulled out" in 'Tam o' Shanter' (p. 122); and that "it is wrong to cite always the 'Ancient Mariner' and 'Christabel' as his best works. In the 'Reflections' there is more domestic warmth, more original thought, more artistic finish."

After this we feel that it is not necessary to give much attention to Prof. Brandl as a critic in the upper regions, but on lower ground he has made some excellent observations which we have left ourselves no room to quote. We would especially recommend what he has to say (p. 92) about the true point from which to look on what are misnamed Coleridge's poetical plagiarisms; the analysis of 'Osorio' (p. 168 *et seq.*); the remarks on 'The Ancient Mariner,' with those which follow on the respective endowments of Wordsworth and Coleridge as poets (p. 205).

Although we have felt obliged to animadvert with some severity on the glaring faults which disfigure this work, we can see that the worst of them are to be found in the department which the professor says he undertook "almost against his will"—the elaboration of the details of the events of Coleridge's life—a task for which, as it must be now evident to him, he has no aptitude, and, with all his industrious research, no adequate information. We desire to take leave of Prof. Brandl with the respect and gratitude due to the manner in which he has, on the whole, executed the critical and expository part of his work—that part to which his original purpose was limited—namely, an attempt "to trace in a single essay the influence of the German school of criticism on that of England, which is practically that of Coleridge." We should be glad to see him revert to it and carry it out. He may well leave the 'Life' to other hands.

Sketches of Life in Japan. By Major Henry Knollys, Royal Artillery. With Illustrations. (Chapman & Hall.)

IN the course of a few weeks' tour in Japan Major Knollys saw something, but clearly not much, of what is to be seen in Kioto, Tokio, and Yokohama—which last-named place he oddly enough does not regard as a "settlement," and considers to be in a state of decadence—and made the usual tourist excursions to Hakone, Nikko, and Biwa. Why he should have taken the trouble to publish his very commonplace experiences it is hard to understand; the record certainly forms no addition to our knowledge of Japan, and the remarks scattered over its pages are for the most part neither novel nor interesting, while too often they betray an ignorance which a glance at almost any of the books enumerated in the list following the preface would have dispelled. Thus—to give but a single instance of his inaccuracy—he says that the name "Japan" is a Celestial mispronunciation of the native "Nippon," whereas the case is exactly the reverse, "Nippon" being the Japanese mispronunciation of the Chinese name "Jihpên," which the old Portuguese navigators heard from the lips of their Chinese pilots and turned into what eventually became "Japan."

Major Knollys seems to take the usual doll-view of the Japanese, regarding them as gay mannikins playing at life; and judging them from this altogether false standpoint, it is not wonderful that he absurdly exaggerates both their defects and good qualities. Thus, on the one hand, he considers them unapt for commerce, although in New York, London, Paris, and elsewhere they maintain exten-

sive commercial establishments; while on the other, he is never tired of praising the cleanliness of their houses, which is due principally to the total absence of any kind of furniture except the matting covering the floor, and this matting is usually full of filth, alive and dead. In their cooking the Japanese are, however, singularly careful and clean, like the French, but their possession of this virtue seems to have escaped Major Knollys's observation. He notices their callousness and undemonstrativeness—their general want of emotion in a word—and he might have added that the language is almost wholly lacking in expressions alike of endearment and abuse, in both of which Chinese is extraordinarily rich. They use, too, little gesticulation either of limb or feature. On the great question of the day in Japan, namely, what will be the effect of the constitution to be granted in 1890, Major Knollys is silent.

In dealing with military matters he is on more congenial ground, and the chapter on the Japanese army may be read with profit. It is, in fact, the true *raison d'être* of the book. The total paper strength of the military forces of Japan he estimates on a peace footing at 39,000 men of all arms, capable of being raised on an emergency to 70,000 men, and costing the country two millions sterling annually. But the effective is far below the nominal strength, and the ancillary services are in a quite rudimentary condition. Universal compulsory service exists, but such are the exemptions that the recruits are drawn almost wholly from the lowest classes of the people. Of their military qualities the author speaks with a certain reserve; but he has evidently formed no very high opinion of the Japanese soldier, save in comparison with the Chinese "brave," whom he is never tired of ridiculing. Major Knollys has forgotten that by far the most disastrous reverse ever experienced by European arms in the Far East was suffered by a British force at the hands of a Chinese garrison.

The New English. By T. L. Kington Oliphant. 2 vols. (Macmillan & Co.)

THE inconvenience of calling the dialects used by King Alfred and Cædmon English or Old English is profusely illustrated in these most interesting volumes, since the meaning of their title is subject to serious alterations every hundred pages or less. "In 1303 the first well-formed specimen of New English appears," yet it seems a venial sin to call the diction (we ought doubtless to prefer "speech" or "tongue") of Wicliffe and Chaucer *Old English*, or to speak of Elizabethan English as the best age of *English*, setting the earlier limit of *Modern English* about the time of Caxton's work rather than at the beginning of the fourteenth century. The furthest distance to which the term *New English* can conveniently be thrust back is to the age when Pope, Addison, and Swift had given place to Johnson and his revival of the coinages of Sir Thomas Browne. Mr. Kington Oliphant is disposed to allow, as a compromise, the use of "a French or Latin word naturalized by 1740," if no Teutonic word will serve. The reservation involves in most cases the question whether the

nearest Teutonic equivalent will convey the exact shade of meaning expressed by the French or the Latin form, and often also whether the use of a synonym be not artistically better than the repetition of a word. A person who was not well qualified to settle such questions whenever they arose would not gain much clearness or pith from a preference for Teutonic; while if he used French or Latin words naturalized before 1740 without any preference for Teutonic forms, the time limit would not prevent him from writing ultra-Johnsonese or from larding his English with French words and phrases in the style of a vulgar penny-a-liner. For are there not to be found in the *Spectator* *agrémens, bienséance, bon goût, coup d'éclat, dégagé, déshabille, parler terre, petit maître, surtout*, and many other aliens? In fact, if the general effect of a writer's style be that his language is clear and plain, it is altogether idle to find fault with a discreet use of new or foreign expressions. Is Thackeray to be condemned for not finding Teutonic substitutes for *riante, en passant, à travers, perron* (before a house in Ireland), *cuit à point, oublieettes, badauds, tant bien que mal, agaçante, coup d'œil, piquante, bijou*, "figurantes and coryphées," all of which occur in the 'Irish Sketch-Book'? He would be open to censure if they all came in one page or even in one chapter. "Lord Macaulay," says Mr. Oliphant, "writes *masterpieces* and not *chef-d'œuvre*" (ii. 213). True, but it is doubtful whether, if Lord Macaulay had wished to praise a dish prepared with fair success by an amateur cook, he would not have written *chef-d'œuvre* rather than the more serious and weighty English synonym. What a loss in the power of distinguishing fine shades of meaning would attend the adoption of our author's views may be aptly illustrated by the suggestion (ii. 223) that *perfunctory* should be discarded in favour of *slovenly*. Surely Mr. Oliphant is aware that good scholars do not make these words synonymous, but intend by the former "only just not slovenly." Again, no person of taste would put *exigent* in a place where *exacting* would convey the same meaning. Half-educated people might misuse a vocabulary expurgated and enriched with old Teutonic words by Mr. Oliphant almost as much as they do the polysyllabic, polyglot word-lists culled from the worst specimens of fiction and journalism. The only way to prevent such persons writing vulgarly is to prevent them writing at all. We are, of course, in hearty sympathy with Mr. Oliphant's vigorous and amusing protest against vulgarity in writing, and are not disposed to dub him a purist, though he errs in the direction of purism when he proposes to banish words which should simply be confined to their proper sphere.

The most interesting and useful portion of the work is the sketch of the development of the English vocabulary, including phrases and many changes of syntax, from 1303 (thus overlapping 'Old and Middle English' by a few years, so as to treat some dialects not included before) down to 1811. The later limit falls at a time when "the English muse was once more soaring aloft." The notes on the specimens of the several periods, occupying 830 pages out of 1,150, are not only

worthy of consecutive study, but also arrest the attention wherever a casual glance may fall. The interest is well kept up throughout, but from the nature of the subject the treatment is less and less exhaustive the later we get, with the exception of the pages devoted to 1370-1400 and 1520-1540, to which periods especial attention has very properly been paid. It is a pity that North's 'Plutarch' has not been analyzed, as he uses a large percentage of the newer words found in Shakespeare, such as "falsify" (vol. ii. p. 32, '1 Hen. IV.'), "complot" (vol. ii. p. 28, 'Richard III.'), "poniard" (vol. ii. p. 18, 'All's Well'), "interim" (vol. ii. p. 16, 'Love's Labour's Lost'). Of course it is impossible for any one reader to make sure when a word first occurs in literature. Indeed, Mr. Oliphant has found "amateur" dated 1749 (vol. ii. p. 174), whereas the many readers for the Philological Society's dictionary do not get further back than 1784, while we could, had we space, give earlier instances than Mr. Oliphant of *bona roba*, *cricket* (the game), *effigy*, *flambeau*, *in-seigne*, *squadron*, *spa*, *valet de chambre*, and many other words. But such inevitable inaccuracies do not detract from the high value of the work, which is quite a storehouse of literary and etymological information. It scarcely needs a philological turn to feel an interest in early notices of such racy phrases and proverbs as "we know a hawk from a heronshaw" (corrupted to "handsaw"), "have the whip hand of," "humpty dumpty," "that that's sauce for a goose is sauce for a gander," and "talk of the devil."

Cavalier Lyrics: "For Church and Crown."
By J. W. Ebsworth. (Hertford, Austin & Sons.)

HAD Mr. Ebsworth done no more than edit the 'Drolleries of the Restoration' he would have earned the lasting gratitude of students. But for several years he has been assiduously working for the Ballad Society, never for a moment relaxing his enthusiasm. No sooner had he dispatched the 'Bagford Ballads' than he applied himself to the 'Roxburghe Ballads,' most ably supplementing the labours of Mr. William Chappell. He is a skilled wood engraver, and with admirable fidelity reproduces for the Ballad Society the illustrations found in the old broadsides. There are few scholars who have brought to any undertaking so much knowledge or devotion.

Mr. Ebsworth has now collected, in a choicely printed volume adorned with woodcuts, his original verses in praise of the Cavaliers. Only 150 copies have been printed, and the edition will doubtless be quickly exhausted. Some of the verses here collected have already appeared in the 'Drolleries,' and others are scattered among the Bagford and Roxburghe ballads; but many are printed for the first time. Mr. Ebsworth observes with complacency that he has found one constant reader:—

Though long I claim'd for Cavaliers
'Gainst scandal to be pleader,
I am content if all these years
I found one "Constant Reader."

None else so good as mine men boast,
(Be hush'd, ye scornful hinters!)
My constant reader's worth your host:
But he reads—for the Printers.

But we suspect that Mr. Ebsworth's lyrics, as they appear from time to time interspersed among the 'Roxburghe Ballads,' find not a few readers, for his verses are never laboured. The cheery optimism of the following verses is amusing:—

VOILA MA VIE.

To him whose hardest toil seems play,
Since well he loves his labour,
Life gives continual holiday,
While Time plays pipe and tabor.

To him who on a crust can dine,
With frugal sip of water,
Fortune sends gifts of cates and wine,
Because—he never sought her.

Be modest in demands on Fate,
Be thankful for small mercies;
And take what comes, or soon or late,
With blessings, not with curses.

Some of the poems have a genuine Anacreontic ring; and Tom Durfey himself might have written the stanzas 'On the Pantiles at Tonbridge Wells,' beginning:—

I grow weary, my Chloe, of raptures and darts,
All the silly romance of exchanging our hearts;
Since I find that your beauty is vanishing fast,
Let me seek a new pleasure, more likely to last.

Having laid costly gifts on a false goddess' shrine,
I leave Woman, the fickle, and now worship Wine.

'The Watcher at Whitehall,' which conducts the reader through "Madam Carwell's" boudoir to "Old Rowley's" laboratory, has much sprightliness and polish. Sometimes, as in the verses 'In Alsatia after Nightfall,' Mr. Ebsworth's Pegasus rushes away at a devil-may-care canter:—

Rollicking Boys, in debt or in drink,
Filchers, who grabble at other folks' chink,
Lightskirts, unwilling to beat hemp or swink,
Come away here to Alsatia!
Nobody asks you for licence or leave;
Tell truth or lies, not a soul you deceive;
Hang, drown, or stab yourselves, little we grieve:
No one is miss'd in Alsatia.

Lost are distinctions, like virtue and fears;
Beggars or borrowers, commons or peers,
Sulky old Roundheads or putt Cavaliers,
Find their snug holes in Alsatia:
Zealot "Fifth Monarchists," quick-set to stab;
Swash-bucklers, trading with dice and with drab;
Knights-of-the-Post, who forswear and then blab:
Room for them all in Alsatia.

'A Gossip at Deptford,' in praise of Samuel Pepys, and 'With John Evelyn at Sayes Court, 1687,' are written in a genial temper. One poem is devoted to Samuel Butler, who will find a most competent editor in Mr. Ebsworth when the long-promised edition of 'Hudibras' appears. Another describes the march of Sir John Suckling's troop of horse into Scotland (in the summer of 1639),

Gallantly, jauntily, speeding well on,
Proud of ourselves and our leader Sir John,
and tells with a good deal of humour how these superfine warriors bore themselves in the presence of the Scots. It is a little surprising that Mr. Ebsworth should have selected such a subject for his pen as the discomfiture of the Suckletonians. 'Prince Rupert's Last Charge' is a vigorous martial ballad, rough but effective.

At the end of the volume are a few miscellaneous verses. Two epitaphs—one on a cat that attained the prodigious age of twenty-two, and another on a dog Trap—have something of Vincent Bourne's archness and elegance. Mr. Ebsworth has also written, like Vincent Bourne, his own epitaph.

Those who appreciate the services that Mr. Ebsworth has rendered to students by his editorial labours will prize this attractive collection of his original poems. In the notes to the present volume he announces that for nine years past he has been engaged in making a collection of Civil War ballads, and that the first volume will soon be put to press. To this important undertaking "J. W. Ebsworth devotes the remaining years of his life; if any years remain to be given." We trust that many years remain, and that the genial Vicar of Molash, "in Kent and Christendom among the Muses," will continue to edit bundles of ballads by the score and sing in many a well-turned verse the praises of "Old Rowley."

Obiter Dicta. Second Series. By Augustine Birrell. (Stock.)

MR. BIRRELL's first volume of essays was so successful that it would have been contrary to all experience if he had not followed it up with a second. It is perhaps as well for his reputation that the second was not the first. We do not mean to suggest that the essays collected in the present series are not of merit above the average, in point both of style and of thought. They are in truth decidedly pleasant reading, and will give most pleasure to reading people. The author himself has read widely, not only in the highways of literature, but in out-of-the-way places—though we own to feeling a little curiosity as to whether his acquaintance with Montaigne's 'Travels' is at first hand, or by favour of that universal *initiateur* Sainte-Beuve—and appears to be sober and trustworthy in his judgments. We feel no fear that he will insist, to use his own words, upon dragging some lesser author "from his shy retreat, and trumpeting his fame in the market-place, asserting that he is precisely as much above Otway and Collins and George Eliot as he is below Shakespeare and Hugo and Emily Brontë"; still less shall we find him, like another writer whom he quotes, "casually remarking, as if it admitted of no more doubt than the day's price of consols, that Carlyle was a greater man than Johnson." His estimates will not err either through intentional paradox or congenital stupidity. Next to giving a lead in matters of taste, not an easy thing in these days in respect to the greatest literature, the best thing is to know whose lead you may most profitably follow. This faculty Mr. Birrell undoubtedly has, and he is to be congratulated on having it. So far we are with him. Nay, we will even go a little further, and admit that he may be justified in letting other people, who are casting about for themselves, know whose lead he would advise them to follow. That is what reviews of books are for; but when a review of a book has done its duty of suggesting certain considerations to its readers, has pleased, perhaps, a week or a month, and brought its writer, not often ten pounds—few pens command a remuneration on that scale since Gigadibs went to New Zealand—but some modest sum, it is left to go its way, scarcely more to be preserved than one of last week's conversations. Now two-thirds of Mr. Birrell's present volume are occupied by four papers on Milton, Pope, Johnson, and Burke. No doubt a conver-

sation with Mr. Birrell on any one of these authors, or on all, would be highly interesting and instructive to the converser, especially if he were already pretty familiar with their works; or, again, a review by Mr. Birrell of some particular edition would, it is evident, be pleasant reading. But surely by publishing his essays on these great men in a permanent form he is just adding his stone to that enormous pile of "books about books" under which real literature is in sore danger of being buried, and which he, as a lover of such literature, ought rather to do his best to discredit. Nor can he plead that in this case he is, to use our former metaphor, doing service by giving a lead. If people will not follow Mr. Stephen or Mr. Morley they will hardly follow Mr. Birrell. The papers have done their work. All but two have been printed already, and one at least of these two appears, from internal evidence, to have been delivered as a lecture. They have in this way, no doubt, turned some to righteousness; if they have, for instance, made any one acquainted with the name and works of the late Dr. Maitland, they have done him an intellectual service. But having done it, why not let them rest? why not let those who have been moved by them turn to their Johnson, their Burke, their Lamb, preserving always an affectionate remembrance of their Birrell, as of him by whom conducted first,

They entered the Parnassian grots, and quaff'd
Of the clear spring?

The first series was less open to these objections, most of the essays in it being of the nature of contributions to thought rather than to study, and therefore had more right to a separate existence. For the same reason we prefer some of the shorter essays in the present series. The fact that Mr. Birrell writes as a Cambridge man gives them perhaps a somewhat unique flavour. We have almost got to think that of such subjects as 'The Office of Literature' or 'On Book-buying' certain writers, ornaments of the sister university, held almost as complete a monopoly as Mr. Birrell shows that Cambridge holds of great poets. In this line we may say to him, Go on and prosper, but beware of flippancy, the besetting danger of an "easy" style; verify the foreign forms of Christian names before going out of your way to use them; and if you must quote what Voltaire said about the prophet Habakkuk, at least remember that it is really less commonplace to put it in correct French than in incorrect.

NOVELS OF THE WEEK.

Frederick Hazleden. By Hugh Westbury. 3 vols. (Macmillan & Co.)

Thelma: a Society Novel. By Marie Corelli. 3 vols. (Bentley & Son.)

The Massage Case. By Cyril Bennett. 2 vols. (Fisher Unwin.)

An Algonquin Maiden: a Romance of the Early Days of Upper Canada. By G. Mercer Adam and A. Ethelwyn Wetherald. (Sampson Low & Co.)

All Along of Plato. By Mrs. E. King. (Simpkin, Marshall & Co.)

Les Infortunes d'un Gentilhomme. Par Robert Halt. (Paris, Dentu.)

'FREDERICK HAZLEDEN,' as we gather from Mr. Westbury's graceful dedicatory verses,

is a maiden effort, and must be pronounced a distinct success. The author has an unfailing fund of high spirits, his sense of humour is keen and his powers of expression considerable. Like most beginners, however, Mr. Westbury has the defects of his virtues. His fondness for a joke occasionally leads him to overstep the bounds of good taste besides vitiating his sense of proportion. It is true that the humours of the Mostyn Mount Chapel congregation keep the reader in a constant simmer of amusement, and that some of Mr. Westbury's strictures against ecclesiastics are fully deserved; but on the whole there is a little too much anti-clerical satire in the book. The author seems to recognize only two notable types in the Church of to-day, estimable pagans and equally estimable Ritualists, who combine a hearty athleticism out of doors with the most effeminate affectation inside their churches. Still it is impossible to be angry with Mr. Westbury on this point after reading the anecdote of the vicar with whom astronomy was so entirely the ruling passion that he announced one Sunday morning, after publishing the banns of marriage between two of his parishioners, "There will be an eclipse of the moon this evening, and therefore no service will be held to-night in this church, in order that the congregation may have an opportunity of witnessing a very interesting natural phenomenon." The contrast between the theology of the hero's father and that of his aunt, again, is cleverly hit off. *Apropos* of the latter Mr. Westbury says, "It seemed foolish to dispute whether there was such a place as heaven when Aunt Maria could give you the carats of the golden pavement and the tide times of the Jasper Sea." Old Mr. Hazleden, on the other hand, is bitten with Darwinism to such a degree that he can never refrain from mounting his hobby, no matter in what company. "That retired bootman, W.," he writes to his son, "is frightfully ignorant. I just sounded him the other day as to his views on the origin of species, and he did not seem to have any very definite opinions. So I asked him what he thought of Darwin. He said he didn't know much about it himself, but he knew a man who had a mill there."

The pages of 'Frederick Hazleden'—why not Hazleden?—abound in good things of this sort; but when one comes to criticize the construction of the plot there are plenty of loopholes for attack. The most serious artistic defect in the book is in the introduction of a character which, exceedingly interesting in itself, seems to have no connexion with the story until the close, and then disappears as mysteriously as he emerged on the scene. Furthermore we have a very shrewd suspicion that, from the unprepossessing description given of Arnitte—the character in question—at the outset, Mr. Westbury originally meant him to play a very different part from that ultimately assigned to him. And yet tantalizing and inconsistent as the sketch is, it is, perhaps, the most powerful piece of work in the book. Mr. Westbury's somewhat warped views of the capacities of womenkind fortunately do not prevent him from giving in Kate Wynston an exceedingly attractive specimen of her sex. He is much less successful when he intends to enlist the sympathy of his

readers. Mary O'Connor, the sister of the dynamitard, is a colourless creation. On the other hand, O'Connor, the incarnation of race-hatred, a man in whom the artistic sense survived when the moral sense was dead, is a well-conceived character. The third volume flags somewhat, and the sketches of parliamentary life are a great falling off from the amusing pictures of the hero's electioneering campaign earlier in the book; still the most jaded reader of fiction cannot help feeling grateful to Mr. Westbury. We may, in conclusion, be allowed to express the hope that he will resist the temptation, to which he has occasionally succumbed in this novel, of entering the dangerous domain of portrait fiction.

Though it is called a society novel, the first half, and in some respects the best and most pleasant portion, of Miss Corelli's new book deals with fell and fiord in Norway. Thelma is a beautiful and accomplished Norse girl, the motherless daughter of an honest farmer; she is discovered by a young English baronet, who after sundry adventures carries her off in his yacht. The incidents are not of a particularly novel kind, and indeed the character and actions of the rascally clergyman who forces himself upon the heroine's notice are neither pleasant nor natural; but the local descriptions are good, and Thelma herself is fresh and lifelike. After her marriage with Sir Philip Bruce-Errington the scene changes to London, and "society" at last plays its part in the story. A very sorry part Miss Corelli allows it to play. Her titled persons, her "stage-siren," and so forth, smack of conventionality, not to say of crudity, and the reader is heartily glad when he gets back from "the land of mockery," as poor Thelma has found England to be, to her native Norway again. The unravelling of the plot is both interesting and pathetic. "Society" will appreciate 'Thelma,' though it may recognize in the picture few of its own good qualities, and many exaggerations of its vices.

Those who expect details, dread or piquant, of the fashionable cure will be disappointed in 'The Massage Case.' The name has probably been affixed to the book *après coup*, so to speak, and to allure the unwary reader. It promises novelty and actuality, but of these there is none. The "case" might just as well be fever, erysipelas, small-pox, or anything else requiring medical attendance. The book has no general interest nor any particular merit; and it has a distressing way of always seeming to promise "more to follow." Trivial episodes are charged with futile significance; nobodies are impressively introduced; and nothing comes of anything but weariness. One almost dreads that it may develop into something rich and strange in the way of psychological or physical horrors; but it remains to the last a harmless nothing.

Patriotic Canadians will doubtless be gratified with the attempt of the authors of 'An Algonquin Maiden' to represent certain phases of the early history of their country. A work of this kind is generally exempted from the criticism which should be bestowed upon one of a purely literary character. It is written with a purpose, and that purpose has been fairly well subserved. The characters are wanting in reality, and the in-

cidents are somewhat artificial. Wanda, the Algonquin maiden, is a heroine of the stage rather than of the forest. Her foster father, an Indian chief, moralizes in a way which is edifying rather than natural. The scene is laid in 1825, but all the personages speak as if they were alive now. The illusion is often marred by a disregard of little things. A Canadian of to-day would speak of dollars and cents, seeing that the American system of currency was substituted in 1858 for that of England, yet in this tale one of the characters speaks of dollars and cents instead of pounds, shillings, and pence. In 1825 no one would have spoken about "a society man," nor would a Canadian young lady, who then meant to say that her father was kind or indulgent, have said that "he is always lovely." To take "a boat-ride" is to do something which the English reader will have difficulty in understanding. However, as the avowed design of the authors is to produce a patriotic novel, the literary blemishes in their pages will be pardoned by their admirers, and it is scarcely open to question that their work will find many appreciative readers in Canada as well as amongst those who sympathize with the Dominion.

It is a poor compliment to Mrs. King, considering the character of the opening pages of her story, to say that 'All Along of Plato' improves upon acquaintance; but unfortunately it happens to be about the only piece of negative commendation available under the circumstances. A sickly heroine, a vulgar husband, a susceptible curate, pathos and bathos, a dearth of grammar, and a lack of logic—these are the leading features of this sentimental tale. 'All Along of Plato' neither stirs one to tears nor provokes one to laughter. But one passage will probably cause the unregenerate male reader to smile. Arthur Franklyn, the hero, is crossing the quad of Merton College, and, sighting a friend, greets him as follows: "Hullo, Timmins! You do look as if you had made a night of it, followed by a head. What a jolly row we did have. Glorious fellow, Gregory. How he braved the smashing of all his crockery!" Gregory indeed must have been glorious, and it is a deep source of regret to us that we see so little of him, and so much of a heroine whose character may be best summarized when we say that she calls her husband "hubby" on her deathbed!

The novelist who has now for so long written under the name of "Robert Halt" that he must almost have forgotten his own has never done better work than in his new book. The catastrophe is not well managed, but the descriptions of the *monde bien pensant*, of Père Didon, Père Monsabré, the Duc de Broglie, and others thinly veiled, are clever, while the weak "hero" and his strong-minded sister are very powerfully drawn.

BOOKS FOR TOURISTS.

Two little books have reached us which will be of service to tourists in Greece.—Mr. J. E. Sandys's *Easter Vacation in Greece* (Macmillan), and Mrs. (or Miss) C. G. Saunders-Forster's *Beneath Parnassian Clouds and Olympian Sunshine* (Remington). We start by apologizing to the lady for our doubts concerning her proper

title; but she speaks of "her companion" in so mysterious a way that we are in perplexity both as to that person's sex and relation to the author. The very titles of these books give the reader a clue to their character: the one is the sober, practical work of an accomplished scholar, who confines himself to what is useful; the other is the rhapsody of a most enthusiastic lady with hardly any qualifications but a strong sense of enjoyment. She has, however, made trips in Northern Greece which are unknown to the ordinary tourist, and so, with help of quotations from Leake, her book has a certain value, in spite of the terrible misspelling of Greek names: "Tyryns," "Chalchis," "Pharsala," "Lapitha" (masc.) are specimens from scores of instances. There is a great deal of sentimental twaddle too, if not of other qualities which are more objectionable, such as "Again reading the 'Trachinians' I fall asleep on my sofa," &c. One would think she was born and bred in the classics but for the spelling of the names. Everybody, too, in Greece is beautiful, and polite, and honest. Strange to say, the weather she encountered was exceedingly bad. The reader will find many allusions to new high roads and lately opened railways, which are changing the face of Greece year by year. This fact is urged very justly by Mr. Sandys as the reason for his slight book. He has seen but little of the country, and only the most obvious places, but he has not disdained to collect with learning and care a fair list of the available books on Greek travel, and even of the trains and steamers which the traveller can now call to his aid in making a short visit include a great deal of sightseeing. On some points he is open to criticism. Thus he still believes that the circle of slabs over the tombs at Mycenae was an agora (p. 54). He writes "Katakolon" and "Spezzia" for Katakolo and Spetzas. He speaks of Colonus as "a hill crowned with monuments," &c. (p. 30), whereas it is a mere rising in the ground, hardly a hillock. But these are mere trifles which do not detract from the usefulness of his very handy volume.

MESSRS. DULAU send us a revised edition of Baedeker's excellent *Guide to Southern Italy*. It is a most useful book, but the English version needs correction. The statement, for instance, that Italian is rarely spoken by Sicilian servants, the account of the battle of Canne (p. 203), and other matters, require revision. The traces of Norman rule, so interesting to English travellers, ought to have been noticed at greater length. Messrs. Dulau also send us a fourth edition of Mr. Baddeley's workmanlike guide to *The English Lake District*, one of the best of the "Thorough Guide Series."—Another useful volume, Mr. Davies's *Handbook to the Rivers and Broads of Norfolk* (Jarrold & Sons), has reached its ninth edition.—The increasing popularity of the Broads is shown by the fact that that learned antiquary Mr. Walter Rye has printed an account of a trip on the Broads under the title of *A Month on the Norfolk Broads* (Simpkin & Marshall). Some pretty illustrations by Mr. Ball add to the attractiveness of the book.—Messrs. Hachette have issued a new edition of their excellent and convenient *Diamond Guide to Paris*.—*The Scottish Sportsman and Tourist*, by Mr. R. Hall (Simpkin & Marshall), is a cheap handbook for the tourist in Scotland.—*Ward & Lock's Pictorial Guide to Windsor Castle* would be much improved by the omission of the illustrations.—*Reid's Ready Guide to Newcastle* is called forth by the Jubilee exhibition.

OUR LIBRARY TABLE.

Admissions to Gonville and Caius College, 1559-1679. Edited by J. and S. C. Venn. (Cambridge, University Press.)—It is rarely that the hearts of genealogists are gladdened by such a work as this. The "Liber Matriculationis," of the contents of which this volume gives an English version, dates from the original founda-

tion statutes of Dr. Caius himself, and "to this day precisely the same information, neither more nor less than that which Caius prescribed, is recorded of every student who comes into residence." It is in the uninterrupted continuity of an elaborate system of entry that the distinctive value of this record consists. A few exceptionally scrupulous pedagogues, of whom Dugard was perhaps the most conspicuous, entered with conscientious care the particulars of their pupils' origin, but the great majority of their fellows in the seventeenth century were terribly remiss in the matter. Consequently to find a record worthy of Dugard himself preserved, as here, continuously from 1559 is probably a unique circumstance. The admission registers of St. John's in the same university (the publication of which will, we hope, be proceeded with) may be equally elaborate, but do not begin till considerably later. To the historian and biographer ten years of such a record in the sixteenth century or the seventeenth are worth a far longer period in the eighteenth, and they, as well as the genealogist, have reason to be grateful for this volume. The particulars given of each student are his name, age, birthplace, and school, with the name and profession of his father. The mention of the school or schools at which he had received his education is, as the editors rightly point out, of special interest, as giving information on a subject otherwise somewhat obscure. In the case of a grammar school with which we are acquainted we have found data here which would be sought elsewhere in vain. Again, the mention of the father's profession or occupation enables us to realize that mingling of classes at the universities under Elizabeth which in later times was no longer found. The two great difficulties which present themselves, as experts are aware, to the editors of such registers as these, are eccentric orthography and the Latinization of proper or local names. Both these have in this instance been patiently and successfully met. Greek, however, we may observe, was resorted to by the pedants of the latter part of the seventeenth century, and there can be little doubt that the London "zythepsa" of 1676 dealt in our national beverage. It should be added that a careful index completes a work which must prove to the student an indispensable working tool.

We have received No. 17 of the *Journal of the Straits Branch of the Royal Asiatic Society*, bearing date June, 1886, but published in 1887; also the *Journal of the China Branch of the Royal Asiatic Society*, Nos. 3 and 4 of 1886, issued in March, 1887. In the former the staple articles, three in number, are (1) a bibliography of Siam by Mr. E. M. Satno, C.M.G., to all appearance a valuable and laborious compilation, of which the present is but one instalment; (2) 'Sri Rama,' a Malay fairy tale taken down from the lips of the teller by native writers, and here given in the original, with English translation by Mr. Maxwell; and (3) a Portuguese history of Malacca, being an annotated reprint from the *Malacca Observer* of some date in 1828. The "Occasional Notes" which close the number refer to books and pamphlets received or to publications of local interest. One work noticed, a treatise on Siak, the largest of the Malay independent states on the east coast of Sumatra, relates to a section of that large island of which little has been heard in England since the Acheen war, and is suggestive of an interesting field for new geographical research. The *China Journal*, published at Shanghai, contains a long and remarkable paper by Dr. Macgowan on 'Chinese Guilds and Chambers of Commerce,' and, independently of its "Notes and Queries," "Literary Notes," "Correspondence," and "Record of Proceedings," four shorter articles, of which two are from the practised pen of the President, Dr. Hirth. Of the two remaining contributions, both by Mr. Herbert Allen, that entitled 'Is Confucius a Myth?' naturally provoked an animated discussion at one of the

periodical meetings. Upon the whole it may be said that both the Straits and the China journals are well sustained, reflect credit on the societies to which they belong, and collect worthy materials for future history in the most comprehensive sense of the word.

We have a number of reprints on our table. Messrs. Bell send us a most convenient reprint of Mr. Moy Thomas's admirable edition of *The Letters and Works of Lady Mary Wortley Montagu*, reviewed in the *Athenæum* in 1861. Some slight additions have been made, such as Lady Mary's will, published in *Notes and Queries*. Some of Dallaway's foot-notes would have been the better for revision.—Messrs. Macmillan have published a convenient edition of *The Works of William Shakespeare*, the text of the "Globe Shakespeare," printed in an exceedingly clear type in double columns, and resembling their excellent one-volume 'Tennyson.' A feature of this edition is a good glossary by that distinguished scholar Mr. Aldis Wright.—Of Mr. Walter Smith's extremely handsome *Reader's Shakespeare* we defer speaking till another opportunity arises.—Messrs. Macmillan also send us a reprint of the *Reminiscences of Thomas Carlyle*, where the text is given for the first time in a proper shape, thanks to the pious care of Mr. C. Eliot Norton.—A neat little edition of the *Poems of George Herbert*, with notes, and a somewhat meagre selection from his prose writings, which had better have been omitted, has been added to "The Canterbury Poets," and so has a selection from *The Plays of Beaumont and Fletcher*.—Messrs. Griffith & Farran have not done a wise thing in reprinting an antiquated book like *The Five Empires* of R. I. Wilberforce in "The Ancient and Modern Library of Theological Literature." On the other hand, their reissue of *Seventeen Sermons on the Nativity*, by Bishop Andrewes, in the same library, is welcome.

We have on our table *The Fall of Maximilian's Empire*, by S. Schroeder (Putnam),—*Livy*, Books V., VI., and VII., with Introduction and Notes by A. R. Cluer, revised by P. E. Matheson (Oxford, Clarendon Press).—*Grammar and Language*, by E. L. Starck (Boston, U.S., Clarke).—*Geometrical Psychology, or the Science of Representation*, by B. W. Betts and L. S. Cook (Redway).—*Railway Practice*, by E. P. Alexander (Putnam).—*Distant Lamps*, by Viola (Bevington).—*Greedy of Gain*, by Cleadas (Bevington).—*The Divorced Princess*, by René de Pont-Jest (Maxwell).—*Darker than Night*, by H. Constable (Maxwell).—*Civitas*, by W. L. Campbell (Putnam).—*In Divers Tones*, by C. G. D. Roberts (Montreal, Dawson).—*Ballads of the Revolution and other Poems*, by G. L. Raymond (Putnam).—*Robert Browning, Chief Poet of the Age*, by W. G. Kingsland (Jarvis & Son).—*Sonnets round the Coast*, by H. D. Rawnsley (Sonnenschein).—*The Pharaohs of the Bondage and the Exodus*, by C. S. Robinson (Fisher Unwin).—*The Blood Covenant, a Primitive Rite, and its Bearings on Scripture*, by H. Clay Trumbull, D.D. (Redway).—*Sermons preached to Harrow Boys in the Years 1885 and 1886*, by the Rev. J. E. C. Welldon (Rivingtons).—*Sermons on Subjects from the Old Testament*, by J. R. Woodford, D.D., edited by H. M. Luckock, D.D. (Rivingtons).—*Truth and Trinity* (Wyman).—*The Child's Lent Manual*, by the Rev. Clement René Sharpe (Sonnenschein).—*The Story of our Lord*, by F. Younghusband (Longmans).—*Le Romantisme Français, 1824-1848*, edited by T. F. Crane (Putnam).—*Die Lautveränderungen der Neugriechischen Volkssprache und Dialekte*, by J. E. Brady (Göttingen, Huth).—*Nouvelles Études Familiales de Psychologie et de Morale*, by F. Bouillier (Paris, Hachette).—*Wronski et l'Esthétique Musicale*, by M. C. Henry (Paris, Hermann).—and *Nordisk Mythologi*, Part II., by R. B. Anderson (Christiania, Cammermeyer).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

- Bannerman's (Rev. D.) *Scripture Doctrine of the Church Historically and Exegetically Considered*, 8vo. 12/ cl.
 Birks's (Rev. T. R.) *Justification and Imputed Righteousness*, ed. by Rev. H. A. Birks, cr. 8vo. 6/ cl.
 Brown's (R.) *Gleanings from the Book of Ruth*, cr. 8vo. 4/
 De Vere's (A.) *Legends and Records of the Church and the Empire*, 12mo. 6/ cl.
Encyclopedia of Living Divines and Christian Workers, ed. by Schaff and Jackson, imp. 8vo. 8/ cl.
 Shanks's (Rev. J. C.) *God Within Us, and other Sermons*, cr. 8vo. 3/6 cl.
 Wallis's (H. W.) *Cosmology of the Rig-veda, an Essay*, 5/ cl.
 Woodford's (J. R.) *Sermons on Subjects from the New Testament*, ed. by H. M. Luckock, cr. 8vo. 5/ cl.

Poetry and the Drama.

- Armstrong's (G. F.) *Victoria, Regina and Imperatrix, a Jubilee Song from Ireland*, 1887, 4to. 5/ cl.
 Coleridge's (S.) *Demetrius*, cr. 8vo. 5/ cl.
 Gibson's (J. Y.) *The Old Ballads and other Poems*, ed. by M. D. Gibson, 2 vols. cr. 8vo. 12/ cl.
 Gordon's (A. L.) *Poems*, cheaper edition, 12mo. 3/6 bds.
 Laffan's (Mrs. R. S. De C.) *A Story of the Jubilee, and other Poems*, cr. 8vo. 3/6 cl.
 Platt's (J. J.) *At the Holy Well, with a Handful of New Verses*, cr. 8vo. 3/6 cl.
 Wilson's (Rev. C. T.) *Russian Lyrics in English Verse*, 6/ cl.
Women Voices, an Anthology of Poems by Women, selected, &c., by Mrs. W. Sharp, cr. 8vo. 3/6 cl.

Music.

- Banister's (H. C.) *Musical Art and Study, Papers for Musicians*, cr. 8vo. 2/ cl.

History and Biography.

- Boevey's (S. M. C.) *Dene Forest, Sketches Historical and Biographical*, illustrated, 8vo. 10/6 cl.
 Britton's (J.) *History and Antiquities of Bath Abbey Church*, imp. 16mo. 6/ s/wd.
 Hugo's (V.) *Things Seen (Choses Vues)*, 2 vols. 8vo. 21/ cl.
Letters and Works of Lady Mary Wortley Montagu, ed. by Lord Wharncliffe, 2 vols. 10/ (Bohn's Standard Library).
 Luther (Martin), his Life and Work, by P. Bayne, 2 vols. 24/
 Oliphant's (L.) *Episodes in a Life of Adventure*, 10/6 cl.
 Towle's (G. M.) *Young People's History of Ireland*, 2/6 cl.
 Ward's (T. H.) *The Reign of Queen Victoria, a Survey of Fifty Years' Progress*, 2 vols. 8vo. 32/ cl.

Geography and Travel.

- Bevan's (G. P.) *Tourists' Guide to the Wye*, 12mo. 2/ cl.
 Cumberland's (S.) *The Queen's Highway, from Ocean to Ocean*, 8vo. 18/ cl.
 Dodd's (A. B.) *Cathedral Days, a Tour through Southern England*, cr. 8vo. 6/ cl.
 Gibson's (J.) *Great Waterfalls, Cataracts, and Geysers Described and Illustrated*, cr. 8vo. 2/6 cl.
 Mackinnon's (Rev. J.) *South African Traits*, 8vo. 7/6 cl.
 Riley's (A.) *Athos, or the Mountain of the Monks*, 8vo. 21/ cl.

Philology.

- Benedi's (R.) *Doctor Treuwald, a Comedy in Four Acts*, ed. by H. S. B. Webb, 18mo. 2/ cl.
 Clyde's (J.) *Modern Latin Grammar, Pt. 1, Elementary*, 2/
 Gaster's (J.) *Greek-Slavonic Ilchester Lectures, or Greek-Slavonic Literature*, cr. 8vo. 7/6 cl.
 Holden's (F. S.) *Triperita (Third Series), a Course of Easy Latin Exercises for Preparatory Schools*, 12mo. 3/ cl.
 Sallust's *Cataline*, with Notes, edited by B. D. Turner, 2/ cl.
 Scrivener's (F. H. A.) *Codex S. Cædmon Latinus in Ecclesia Cathedralis Lichfeldiensis*, 4to. 21/ bds.

Science.

- Cornack's (Dr. C. E.) *The Mineral Waters of Vichy*, 5/ cl.
 Mendenhall's (T. C.) *Century of Electricity*, cr. 8vo. 4/6 cl.
 Morgan's (C. L.) *Animal Biology, an Elementary Text-Book*, cr. 8vo. 8/6 cl.
 Stokes's (G. G.) *Burnett Lectures on Light*, cr. 8vo. 7/6 cl.
 Watts's (W. M.) *School Flora*, revised and enlarged ed., 2/6
 Wheeler's (W. J.) *On the Operative Treatment of Hare Lip*, 3/
Winged Life in the Tropics, from Hartwig's 'Tropical World', cr. 8vo. 2/6 cl.

General Literature.

- Abbey's (R.) *The Castle of Knareburgh and the White Mare of Whitstonecliff*, cr. 8vo. 6/ cl.
 Bonwick's (J.) *Romance of the Wool Trade*, cr. 8vo. 7/6 cl.
 Burnett's (F. E.) *Haworth's*, a Novel, cr. 8vo. 2/ cl.
 Caterini, by Author of 'Lauderdale', 3 vols. cr. 8vo. 31/6 cl.
 D'Hérison's (Le Comte) *The Black Cabinet*, translated by C. H. F. Blackith, cr. 8vo. 7/6 cl.
 Dodson's (W.) *A Choice of Chance*, 2 vols. cr. 8vo. 21/ cl.
 Gilkes's (A. H.) *Boys and Masters, a Story of School Life*, 3/6
 Her Week's Amusement, by Author of 'Phyllis', 12mo. 2/ bds.
 Lee's (V.) *Juvenilia*, being a Second Series of Essays on Sundry Ethical Questions, 2 vols. 12mo. 18/ cl.
 Morrison's (D. McL.) *Brotherhood, a Study from Life*, 5/ cl.
 Munger's (T. T.) *The Appeal to Life*, cr. 8vo. 3/6 cl.
 Oliphant's (Mrs.) *Harry Jocelyn*, cr. 8vo. 5/ cl.
 Red Spider, by Author of 'John Herring', 2 vols. cr. 8vo. 21/
 Tyrwhitt's (W. S. S.) *The New Chum in the Queensland Bush*, cr. 8vo. 6/ cl.
 Tytler's (R.) *Lady Bell*, cheaper edition, cr. 8vo. 2/ bds.
 Wood's (W.) *Book of Patience, or Cards for a Single Player*, cr. 8vo. 2/6 cl.

FOREIGN.

Theology.

- Frank (F. H. R.) *System der Christlichen Bittlichkeit*, Part 2, 8m.
 Schanz (F.) *Apologie d. Christenthums*, Part 1, 4m.

Fine Art.

- Album de l'Art Ancien, Dentelles et Guipures, 50fr.

History and Biography.

- Brunetière (F.) *Études sur l'Histoire de la Littérature Française*, Part 3, 3fr. 50.
 D'Eckmühl (A. L.) *Le Maréchal Davout, Correspondance Inédite*, 3fr. 50.
 Pécaut (F.) *Deux Ministres Pédagogues, Guizot et Ferry*, 0fr. 75.

Bibliography.

- Schum (W.): *Verzeichniss der Amplonianischen Handschriften zu Erfurt*, 40m.

Philology.

- Avieni Carmina, rec. A. Holder, 10m.
 Barthe (A.): *Die Präpositionen Par u. Fur*, 1m. 20.
 Bethe (E.): *Questiones Mythographæ*, 2m. 40.
 Weber (L.): *Questiones Laconicarum Capitula II.*, 1m. 60.
 Zingerle (A.): *Philologische Abhandlungen*, Part 4, 3m. 20.

Science.

- Bizzozero (G.): *Handbuch der Klinischen Mikroskopie*, 8m.
 Cordemoy (J. de): *Travaux Maritimes*, 40fr.
 Seeligmüller (A.): *Lehrbuch der Krankheiten d. Rückenmarks*, 10m.

General Literature.

- Jollivard (L.): *Nelly Webster*, 3fr. 50.
 Paris Sautera, 3fr. 50.

'THE SNOB,' CAMBRIDGE, 1829.

11, Savile Row, June 11, 1887.

I HAVE read with much interest the letter in to-day's *Athenæum* from Mr. Bowes, and envy him the opportunity of comparing three complete sets of the *Snob*. The little periodical is now practically unobtainable, and when preparing my 'Hints to Collectors' I had to be content with referring to one perfect and two or three imperfect sets.

In the interests of bibliography, I hope that Mr. Bowes will kindly give in your pages an exact collation of each number from the first edition discovered by him; and if, as is more than probable, he has access to complete copies of the even rarer *Gownsmen*, similar particulars of it would also be acceptable, especially if he can record any contributions signed "θ" besides those mentioned in the *Athenæum* of the 30th of April, which were avowedly given from an incomplete copy.

CHAS. P. JOHNSON.

NOTES FROM OXFORD.

June, 1887.

SINCE I last wrote two important decisions have been taken here. It has been decided by a substantial majority that neither books nor MSS. shall be lent out of the Bodleian Library without a decree of Convocation, and the statute establishing an Honour School of Modern Languages and Literature has passed through what may be called the committee stage without any material alteration. The former decision was fully expected. Although no abuses could be shown to have arisen in the past from the restricted borrowing powers granted to a comparatively small number of selected individuals, the fear that in the future the curators would find themselves unable to limit the privilege sufficiently, and that the borrowers' list might become unduly long and dangerously miscellaneous, was not unreasonable. And to this natural fear must be added a vague feeling of alarm, widely spread among very many who make little or no use of the Bodleian, that in some way or other the permanent value of the library was to be impaired in order to gratify the wishes of a small and selfish minority, whose intentions and habits were caricatured by some who should have known better, and mistrusted by those who knew nothing at all.

The question is now, we may hope, settled, and Prof. Chandler will be free to use his deservedly great influence in carrying through sorely needed reforms within the library itself, undisturbed by any thought of danger from outside. One reform in particular calls for his earnest attention. A serious attempt should be made not only to buy more books, but to buy in a more methodical manner and with a closer regard to the serious gaps which at present exist in many departments of study. It is also possible that the closing of the Bodleian Library may lead to some plan of co-operation between college libraries, by which the usefulness of the latter as supplements to the University library would be materially increased.

The electors to the reconstituted Professorship of Classical Archaeology have just issued the formal announcement of the vacancy. Candidates must send in their names to the Registrar

of the University before July 7th, and the election will probably take place shortly after that date. The stipend of the professor will in future be about 600*l.* a year, which, coupled with the fact that he is only required to lecture during two out of three terms in the year, should be enough to secure the services of a competent man. The late holder of the office, Prof. Ramsay, is now once more in Asia Minor. Of the great value of the work he has done and is doing there only one opinion is possible; but it is pleasant to be able to record, for the credit of Oxford and of British scholarship, not only that in the last number of the *Hermes* Prof. Mommesen pays a generous tribute to Prof. Ramsay's energy and success, but that the German Government have shown their appreciation of the services which he is rendering to the cause of learning by a substantial contribution to the expenses of his expedition.

The Master of Balliol is, I am glad to hear, decidedly better, though he is still under orders to abstain from work.

Mr. Lockhart's successors in the two secretariats which he held have now been appointed. Mr. Gerrans, of Worcester, becomes secretary to the Delegates of Local Examinations; Mr. Matheson, of New College, secretary to the Oxford and Cambridge Joint Board.

The Vice-Chancellor and proctors have appointed Mr. Pope, of Worcester, as Censor of Non-collegiate Students in place of the Rector of Exeter.

WHO WAS NICKISSON?

Parkside, New Wimbledon, June 9, 1887.

In a notice of Thackeray's lately published letters a correspondent asks who a Mr. Nickisson was, to whom one of these letters is written. He was the then editor of *Fraser's Magazine*, and carried on the old publishing business known as Fraser's in Regent Street. He died long before Thackeray himself died.

MARIA L. JENKIN.

(Niece of the said Mr. Nickisson.)

8, New Burlington Street, June 9, 1887.

FRASER, who published the magazine bearing that name, had a shop in Regent Street on the left-hand side as you make north, and I think about half-way between Conduit Street and Maddox Street. He was succeeded by a Mr. Nickisson, who continued to publish the magazine, and who is no doubt the person your correspondent refers to. GEORGE BENTLEY.

Royal College of Physicians, June 6, 1887.

I CAN answer the question at p. 736. Mr. Nickisson was first assistant and afterwards successor to Fraser, Thackeray's publisher and proprietor of *Fraser's Magazine*. Thackeray's notes are evidently referring to proposed articles in this periodical. W. GURNER.

CHRISTOPHER SMART.

June 6, 1887.

In your last issue Mr. Gosse gave some details of Smart's college life, gained in a recent overhauling of Pembroke archives. He remarks: "The most curious fact we have been fortunate enough to discover is that Smart lost his fellowship not through his drunkenness or his madness, but because it was found out he had a wife."

But surely it is not a discovery that Smart lost his fellowship through his marriage. Dr. Robert Anderson, in his life of Smart, says distinctly: "In 1752 he quitted college, and soon after relinquished his fellowship, on his marriage with Miss Anna Maria Carnan." Campbell says the same thing.

If any discovery has been made, it is only that Smart had not announced his marriage to his college. His habitual carelessness would account for this. It does not seem shown that Smart was turned out of his fellowship, and not allowed to resign.

Mr. Gosse calls Miss Carnan half-sister of Newbery. But the young lady was the publisher's stepdaughter—Mrs. Newbery's child by a former marriage. J. W. SHERER.

THE PORTRAITS OF HAWTHORNE.

Princes Park, Liverpool.

THOSE who have read the life of Hawthorne by his son Julian will remember a beautiful etching of him from a photograph by Mayall, taken in 1860, as well as a letter relating to it from Mr. H. A. Bright—a great friend of Hawthorne's while he was in Liverpool—giving an account of how this likeness was taken especially for himself, and stating that the story of its having been taken for Mr. Motley is quite wrong. Curiously enough this has led to a good deal of discussion and newspaper correspondence in America, as some of the present members of Mr. Hawthorne's family adhere to the story which they say Mr. Motley told of his calling with Mr. Hawthorne at a photographer's in London about his own photograph, and while Mr. Hawthorne was waiting seated in a chair, he was (as previously arranged with the photographer) taken instantaneously and unknown to Hawthorne, and that this is the one so taken.

In *Harper's Magazine* for July last appeared another likeness of Hawthorne, by Mayall, but differing somewhat from the other; and in an article on it the writer tells how Mr. Holden, an old friend of Hawthorne's, who had taken up the Motley story of the other likeness, had written to Mr. Mayall, of London, to inquire if he could produce any photograph of Hawthorne. Mr. Mayall, jun., the son of Mr. Mayall who took the likeness, replied that he could not find any negative, as the likeness had been taken over five-and-twenty years ago, and must have been broken or lost. On further search he found a cabinet-sized print of a photograph which he believed to be the only photograph taken, and reported that a copy of it had been sent to Mr. Motley on the 19th of May, 1860, being the date the likeness was taken, and which, curiously enough, corresponded exactly with the date Mr. Bright gave in his letter.

Notwithstanding this, Mr. Holden—ignoring the fact that Mr. Bright spoke of two likenesses having been taken, one of which he preferred, and that a copy had been sent to a friend of Mr. Hawthorne—still maintained that Mr. Motley's story about this photograph was correct, and that Mr. Mayall could not have taken the one engraved in Hawthorne's life, because it differed from the one just received.

On reading this article I was very much surprised as I had had in my possession for many years a copy of both photographs. First, the one engraved in *Harper*, as a frontispiece to 'Our Old Home,' published in 1864 by Smith, Elder & Co. as "a new edition, with a portrait." It is a reduced copy, but in every other respect an exact facsimile of it. Secondly, a carte-de-visite vignette of Hawthorne, with the head taken large, exactly the same as the etching in Hawthorne's life, and with Mayall's name on it both back and front, with the date of 1867. I wrote at once to the editor of *Harper* to tell him this, and afterwards to Mr. Mayall, who kindly wrote to say that after writing to Mr. Holden he had fortunately found the glass negative of the likeness he had sent to him, and he sent me a beautiful print from it, which I found to be larger and superior in every way to the one reproduced in 'Our Old Home.' I had in the mean time seen the original photograph in the possession of Mr. Bright's family, and satisfied myself that not only had the likeness in Hawthorne's life been copied from a photograph similar to my own, but that they were both (though only of the upper part or bust) the same as Mr. Bright's photograph, which was nearly the full figure, and the same size as the figure in the new print of the *Harper* likeness; proving beyond a doubt that Mayall

had taken both at the same time, being so much alike in all their details; the main difference being that one was looking slightly down and the head turned to the right, whilst Mr. Bright's was looking up and the head turned to the left. I also ascertained that Mr. Bright had sent a copy of his photograph to Mrs. Hawthorne after her husband's death (at her own request, as she had heard of it), and the family still have her letter, thanking Mr. Bright for sending her "this noble likeness of her husband." Mr. Bright, of course, made a mistake in his letter to Mr. Julian Hawthorne if he said he had sent an "engraving" of it; he must have meant what the photographers call a print or copy of it. He may also have only alluded to two photographs taken; but in his diary, written at the time, he says a third one was taken, but the "intense" one fell to him.

I had often heard of Mr. Bennoch—Hawthorne's London friend—also having a fine likeness of him, and I found that his was different from either of the two mentioned, and he kindly sent me a copy of it, informing me that he had only just discovered that his photograph and the one the Bright family had were the same in size, though different in the pose of the figure and head, and that all the details were alike! And thus it comes out at last that all three were taken by Mayall at the sitting which Mr. Bright brought about!

Though I have written all this to the editor of *Harper's Magazine*, and sent him copies of my two photographs, he has neither acknowledged them nor corrected the wrong conclusions about them.

In the mean time, in the *Century Magazine* for May appears an engraving from a copy of Mr. Bennoch's photograph, with an article by Mr. G. P. Lathrop giving the different stories about the other two photographs, and building up all sorts of theories about them; and though he notices that two of the likenesses are different as to pose and expression, and that they are both seated in the same peculiar chair, and the details of dress are the same, yet he misses the fact that it is so in all three; and that the book in the Bright (or as they call it the Motley) picture is smaller than the one in the Bennoch picture; that they are both unmistakably in the *Harper* picture on the table on which Hawthorne is resting his left hand, the position of the books and figure being changed in each, the conclusion being plain enough that all three were at one and the same time taken by Mayall, and that Mr. Bright's report is in the main correct. Mr. Bright chose one, a copy of which was sent to a friend of Hawthorne's, i.e., Mr. Motley! Mr. Bennoch now reports that Mr. Hawthorne took him to Mayall's, where he chose the one he liked the best. The third one, lately engraved in *Harper*, was only known on this side by the inferior reduced copy in 'Our Old Home.' Mr. Hawthorne does not seem to have taken a copy of any of them for himself or his family, and only now, after nearly twenty-seven years, the story of the whole is fully revealed. As to the story of Mr. Motley there is evidently some mistake, or at any rate none of these three were so taken. They are all three beautiful photographs, and to any one who knew Hawthorne they must almost seem to bring him back to life. The one chosen by Mr. Bright seems to me to best show his splendid eyes, full of thought or inspiration, as I have often seen him quietly walking along the streets of our city in his best moments.

It may be interesting to add that Mr. Mayall talks of bringing out a photogravure of the only negative he has been able to discover, which after all this recent discussion will be of additional interest; and that a life-size painting has been taken from Mr. Bennoch's picture and has been sent to Bowdoin College, where Hawthorne was educated, and that it is much admired.

ROBERT C. HALL.

THE UNPUBLISHED LETTERS OF THACKERAY.

IV.

THE interest of these letters unquestionably increases as they proceed. The collection in the next number of *Scribner's Magazine* will contain some letters which excel even their predecessors. Several were written from Paris, where Thackeray always seems to have been at his best and brightest, these letters being remarkable for their quaint combination of boyish fun and deep pathos and thought, such as might be expected from the natural, unforced communings of a great humourist with an intimate and appreciative friend. Where all is so good it is difficult to select passages for quotation, and all we can do is to give specimens taken almost at random from some of the letters:—

"I am so tired. I wonder what will happen with Pendennis and Fanny Bolton; writing it and sending it to you, somehow it seems as if it were true. I shall know more about them to-morrow; but mind, mind and keep the manuscript; you see it is five pages, fifteen pounds, by the immortal Gods!"

It seems to us that one great secret of success in fiction is here hinted at. Thackeray could not himself decide how the Fanny incident was to end. His characters had to settle that question. He had created them. He could mould them to some extent, but he could not and would not (as inferior writers can and will) force them to act in accordance with his scheme and in opposition to their own natures. It is for this reason that we follow the whole progress of the incident, slight as it is, with such eager interest. How delightful it would be to read 'Pendennis' for the first time by the light of these letters!

The concluding sentence quoted above gives some information as to Thackeray's remuneration at this period of his career. 'Pendennis' at 3*l.* a page would have brought him in about 2,280*l.*, or with the plates perhaps as much as 2,500*l.*—not a bad rate of pay, but certainly not unremunerative to his publishers. How many copies of 'Pendennis' have been sold since 1850?

Passages are constantly found which show Thackeray's real goodness of heart and sympathy, mingled with his acute foresight into the future troubles of life, such as this, written from Paris:—

"Went to the play. There was a little girl acting, who made one's heart ache;—the joke of the piece is, the child, who looks about three, is taken by the servants to a casino, is carried off for about an hour by some dragoons, and comes back, having learned to smoke, to dance slang dances, and sing slang songs. Poor little rogue, she sung one of her songs, from an actor's arms; a wicked song, in a sweet little innocent voice. She will be bought and sold within three years from this time, and won't be playing at wickedness any more. I shall shut up my desk and say God bless all the little girls that you and I love, and their parents. God bless you, dear lady."

The same letter has several references to a play Thackeray was amusing himself with, which, so far as we know, has never seen the light:—

"I have been advancing in 'Blue Beard,' but must give it up, it is too dreadfully cynical and wicked. It is in blank verse and all a diabolical sneer."

And again:—

"I was writing 'Blue Beard' all day; very sardonic and amusing to do, but I doubt whether it will be pleasing to read or hear, or even whether it is right to go on with this wicked vein; and also, I must tell you that a story is biling up in my interior, in which there shall appear some very good, lofty and generous people; perhaps a story without any villains in it would be good, wouldn't it?"

This last reference, we may take it, was to the first idea of 'Esmond.'

There is an amusing letter written from Cambridge, which he was revisiting after an absence of twenty years, from which we extract the following:—

"I think William [Mr. Brookfield] is a little disappointed that I have not been made enough a lion of, whereas my timid nature trembles before such honours, and my vanity would be to go through life

as a gentleman—as a Major Pendennis—you have hit it. I believe I never do think about my public character, and certainly didn't see the gyps, waiters and undergraduates whispering in hall, as your William did or thought he did."

Then we have the letter telling of his failure as a speaker at the Literary Fund dinner—the story of which has often been told by others—and of his mother's refusal to believe in the failure. There are also references to Her Majesty's visit to Drury Lane Theatre on the occasion of Macready's benefit, to Thackeray's early writings for the *Times*, to the completion of 'Pendennis,' and many other subjects of interest.

In conclusion we would observe that the chronological order of the letters is not so strictly observed as might be; for instance, a letter referring to the proposed tour of Lady Kicklebury is printed after one mentioning that "several papers have reproduced the thunder and small beer articles," which were written, the one in, and the other in answer to, the *Times* after the publication of 'The Kickleburys on the Rhine.' In several instances a careful attention to references in the letters to the progress of his work would enable the dates omitted by Thackeray to be approximately fixed, and we trust that this will be attended to before the collection appears in a permanent form.

THE CRAWFORD SALE.

THE sale of the first portion of the library of the Earl of Crawford commenced at the rooms of Messrs. Sotheby, Wilkinson & Hodge on Monday last. In spite of the depression of the times, the prices realized were in most cases decidedly high. Amongst the books most contested were: *Æsopi Vita et Fabellæ Latine et Italice* F. Tupper, printed in 1485 at Naples, 11*5l.* Alvarez, *Terras do Preste Joam*, 20*l.* Colombi *Epistola* (four leaves), 236*l.* Frobisher's *Voyages*, with the two maps, 100*l.* Hudsoni *Detectio Freti*, 20*l.* *Itinerarium Portugalsium*, 21*l.* 10*s.* Lescarbot, *Nouvelle France*, 25*l.* 10*s.* Muller's *Cosmographia*, 50*l.* Oviedo, *Natural Hystoria de las Indias*, 29*l.* Paesi *Novamente Retrovati*, 147*l.* *Vespertii Mundus Novus*, 45*l.*; *Vespertii de Ora Antartica*, 24*l.* 10*s.* Arfeville, *Navigation du Roy d'Escoce Jacques V.*, 50*l.* *Artus de Bretagne*, a splendid specimen of binding by Chambolle Duru, 61*l.* *Arthur and Knights of the Round Table*, 30*l.* *Augustin, Cité de Dieu*, first book printed at Abbeville, 41*l.* Ausmo, *Supplementum*, printed on vellum, 30*l.* Bandoello, *Canti e Novelle*, 40*l.* Bartoli, *Recueil de Peintures*, 20*l.* 10*s.*; and second edition of the same, 29*l.* Baudoin de Flandres, first edition, 100*l.* Berlinghieri, *Geographia*, 25*l.* 10*s.* *Biblia Polyglotta Cardinalis de Ximenes*, slightly imperfect, 56*l.*; *Biblia Bohemica*, 1489 edition, 28*l.*; *Evangelia et Acta*, first printed document in the Wendish dialect, 26*l.* 5*s.*; *Biblia Danica*, first edition, 41*l.*; *Bible*, translated by Coverdale, first English Bible, six leaves in facsimile, 226*l.*; *Matthew's Version*, 1611; *Taverner's*, 51*l.*; *Cromwell's Great Bible*, 111*l.*; *Cranmer's November Edition*, 50*l.*; *Matthew's* of 1549, 24*l.*; first edition of the *Breeches Bible*, 19*l.* 15*s.*; *Bishops' Version*, 70*l.*; first Scotch revision of the *Breeches Bible*, 31*l.*; first edition of the *Standard Version*, or *He Bible*, 31*l.*; second issue, or *She Bible*, 15*l.* 10*s.*; *Pentateuch* by Tyndale, wanting title and prologue to *Genesis*, 255*l.*; *Newe Testament* by Tyndale, printed in 1534 at Antwerp, 230*l.*; *New Testament* in Latin and English by Coverdale, 50*l.*; *New Testament* by Tomson, first edition, 20*l.*; *Nouveau Testament*, first edition, 200*l.*; *Nouveau Testament*, par Corbin, remarkable for the interpolation of Mass as part of the text, 36*l.*; first edition of the *Port Royal Version*, 49*l.*; *Nouveau Testament des Theologiens de Louvain*, 51*l.*; *Bible* in Georgian, 30*l.*; first German Bible, 144*l.*; second German Bible, 85*l.*; first edition in the Cologne dialect, 38*l.* 10*s.*; *Penta-*

teuch, Luther's first edition, 20*l.* 10*s.*; first edition of Leo Juda's German Swiss Version, 20*l.*; the Anabaptist Version, known as the Worms Bible, 35*l.*; Luther's first complete edition, 51*l.*; Luther's first edition of the New Testament, 29*l.*; *Biblia Hebraica*, printed in the fifteenth century on vellum, 22*l.* 10*s.*; *Biblia Hebraica Brixiana*, 20*l.* 10*s.*; *Biblia Rabbinica*, first edition, 20*l.* 10*s.*; *Pentateuchus Hebraice Commentario Jarchi*, printed on vellum, 21*l.*; first edition of the Icelandic Bible, 36*l.*; *Biblia Latina*, the famous Mazarin Bible, and first book printed with movable types by Gutenberg and Fust, 2,650*l.*; *Biblia Latina*, 1462 edition, printed on vellum, 1,025*l.*; first Vulgate, 23*l.* 10*s.*; first Polish Bible, 28*l.* 10*s.*; the second, or Radzivil Bible, 28*l.* 10*s.*; *Biblia Slavonica*, 73*l.*; another edition in Cyrillic characters, 20*l.*; first Spanish Bible for the Jews, 30*l.*; *Bible* in the Virginian language by Eliot, 40*l.*; first Welsh Bible, 60*l.*; first edition of the Welsh Testament, 60*l.*; *Bibliotheca Patrum Cura Gallandii*, 29*l.* 10*s.*; *Apocalypsis S. Johannis*, a block-book, and a great rarity, 500*l.* The famous *Giunta Boccaccio*, 38*l.*

Θ Φ.

Trinity College, Cambridge, June 14, 1887.

"MR. CROKER has favoured us," writes Macaulay in his essay on Croker's 'Boswell,' "with some Greek of his own. 'At the altar,' says Dr. Johnson, 'I recommended my θ φ.' These letters," says the editor, '(which Dr. Strahan seems not to have understood) probably mean θνητοι φίλοι, "departed friends." Johnson was not a first-rate Greek scholar; but he knew more Greek than most boys when they leave school; and no schoolboy could venture to use the word θνητοι in the sense which Mr. Croker ascribes to it without imminent danger of a flogging."

Macaulay's criticism of Croker's Greek is plainly just: θνητός never means anything except "mortal." But the great essayist had no other interpretation to offer. Accordingly a lively writer in the *Daily News* of June 6th, admitting that "the Greek would be bad Greek," asks, "Would it not be good enough Greek shorthand for Dr. Johnson?" May I attempt another solution of the mystery?

From the time of his wife's death on Tuesday, March 17th, O.S., 1752, Johnson was in the habit of keeping Easter Day with special solemnity. In particular he "commended" in his prayers his wife, his father, his brother, his mother, and in some cases others, e.g., "Bathurst" and "Boothby." See Easter Day, 1759, 1764, 1770 ("friends living and dead"), 1773, 1777, 1778, in his 'Prayers and Meditations.'

On Easter Day, April 4th, 1779, occurs the phrase under discussion: "At the altar I commended my Θ Φ." But on Easter Day, 1781, he writes: "I commended my Θ friends, as I have formerly done." Strahan notes "sic MS."

There can be no doubt, then, that Θ Φ means "dead friends," and very little that Φ stands for φίλοι.

Now we know from Galen (Kühn's edition, XVII. i. 527) that in the case-book of a physician the letters υ and θ stood for ύγιαία and θάνατος respectively: ἐπὶ δὲ τῇ τελευτῇ τοῖς μὲν σωθεῖσιν υ προσγράφεται, τὴν ὑγιάν σμαίνον, τοῖς δ' ἀποθνήσκουσιν θ, καὶ τοῦτο δηλονότι τὸν θάνατον ἐνδεικνύμενον. And Ferrellini quotes Rufinus, 'Invent. in Hieron.,' ii. 36, to show that in the muster-roll of a Roman army the letter θ was affixed to the names of soldiers who were dead: "quod tale esset quale si quis accepto breviculo in quo militum nomina continentur nitatur inspicere quanti ex militibus supersint, quanti in bello ceciderint, et requirans qui inspicere missus est propriam notam.....Θ ad unusquisque defuncti nomen adscribat, et propria rursus nota [sc. υ=vivit] superstitum signet." "Hinc etiam in vet. lapidibus," com-

tinues the lexicographer, "illud θ videre est ap. 'Marin. Frat. Arv.' p. 610." Thus, with the Romans, as well as with the Greeks, θ was a symbol, meaning "dead," or "died," or "is dead," and as such Johnson, I think, used it. In a word, it exactly corresponds to the cross (\times) which is sometimes used in German books.

Finally, Johnson may have learnt the symbol from Casaubon's note on Persius, iv. 13, "Nigrum vitio præfigere theta," where the passage from Rufinus is quoted. H. J.

Literary Gossip.

THE first volume of the 'Life of Stratford Canning, Viscount Stratford de Redcliffe, K.G.,' by Mr. Lane-Poole, has been delivered to the printer. It carries the Great Elchi from his birth in 1786 to his special mission to Constantinople in 1832. The principal diplomatic incidents are the Treaty of Bukharest, 1812, the establishment of the Helvetic Confederation, and the independence of Greece, in all of which Canning was a considerable figure. A rather large part of the work is autobiographical, and Lord Stratford's reminiscences of the Congress of Vienna and the chief statesmen who figured there, as well as of the leading men of Young America, among whom he spent three years from 1820, are said to be singularly vivid. It is understood that Mr. Lane-Poole has had access to the official, semi-official, and private documents bearing on Lord Stratford's diplomatic career. The second volume will, of course, be devoted more or less to Turkish reforms and the Crimean War. The work is expected to appear in November. The publishers are Messrs. Longman.

MR. WALTER BESANT's new novel will begin to run in September next. It forms one of Messrs. Tiltotson's well-known series, and will be run simultaneously in all parts of the English-speaking world. It is called 'Herr Paulus: his Rise, his Greatness, and his Fall,' and deals with certain aspects of recent spiritualism.

IN the forthcoming volume of the 'Dictionary of National Biography,' which extends from Clater to Condell, Mr. John Morley writes on Cobden; Mr. Leslie Stephen on S. T. Coleridge, Prof. Clifford, Clough, and William Collins; Sir Theodore Martin on Kitty Clive; Sir A. J. Arbuthnot on Lord Clive; the Rev. J. W. Ebsworth on Cleveland, the Cavalier poet; Mr. Austin Dobson on Luke Clennell; Mr. Edward Smith on William Cobbett; Prof. J. K. Laughton on Thomas Cochrane, Earl of Dundonald, and Lord Collingwood; Mr. J. A. Hamilton on Sir Alexander Cockburn; Mr. G. P. Macdonell on Sir Edward Coke; Mr. Thompson Cooper on William Cole, the Cambridge antiquary; Mr. Stanley Lane-Poole on Colebrooke, the Orientalist; Sir G. W. Cox on Bishop Colenso; Mr. Richard Garnett on Hartley, Henry Nelson, and Sara Coleridge; Mr. S. L. Lee on Dean Colet; the Rev. William Hunt on Jeremy Collier; Mr. G. F. Warner on John Payne Collier; Mr. Joseph Knight on George Colman, the elder and younger; Dr. Norman Moore on St. Columba; and Mr. H. R. Tedder on William Combe ("Dr. Syntax").

THE anonymous author of 'My Trivial Life and Misfortune' has written a new novel, which will shortly be published by Messrs. Blackwood.

MR. ANSTEY, author of 'Vice Versâ,' will contribute a story to the Christmas number of the *Graphic*.

THE publication of Mr. Francis Hitchman's long-promised life of Sir Richard Burton has been postponed until the autumn, mainly because of the large quantity of new and original matter contributed by Lady Burton. The early life of the great explorer will be treated at considerable length.

ANOTHER copyright work is about to appear in "Cassell's National Library." Mr. Thomas Woolner, R.A., has kindly placed at the disposal of the publishers his well-known poem 'My Beautiful Lady,' and has made various revisions, which will lend additional interest to its present republication. The poem will form vol. 82 of the "National Library," and be published on the 18th of July.

LORD RANDOLPH CHURCHILL's speech at Wolverhampton on the administration of the army and the navy will be published next week by Messrs. George Routledge & Sons.

MESSRS. MACMILLAN & Co. will shortly publish a work entitled 'The Silver Pound and England's Monetary Policy since the Restoration,' by Mr. S. Dana Horton, dealing with the principles of monetary legislation as illustrated by the experience of England. As the first special and exhaustive work published since the time of Lord Liverpool's 'Treatise on the Coins of the Realm' this book ought to have a special usefulness at the time of an examination of these questions by a Royal Commission. It is said to present a considerable body of newly discovered evidence, including papers from the hands of Locke, of Newton, and of the founders of the Bank of England, either now first printed or first brought to general notice.

AMONG the immediately forthcoming volumes of "Great Writers"—subsequent to Mr. Birrell's 'Charlotte Brontë,' which we recently announced—will be 'Carlyle,' by Dr. Richard Garnett, and 'Keats,' by Mr. W. M. Rossetti.

MESSRS. KEGAN PAUL, TRENCH & Co. are going to publish a collection entitled 'Victorian Hymns,' as a representative volume of the English sacred songs written or printed during the past fifty years of the Queen's reign. It is dedicated, by special permission, to Her Majesty.

THE death of Mrs. Redhouse will excite regret in Constantinople. The wife of the great Orientalist acquired among Turkish ladies in the highest circles the same social consideration as her husband did in the official world, and she was greatly regarded.

THE second part of Mr. Gomme's 'Roman-British Remains' volume of the "Gentleman's Magazine Library" is now finished, and only awaiting the printing off of the index. The volume to succeed this will be on 'Literature,' and will consist of the following sections: Book-making and book-selling, libraries and book-clubs, bibliographical notes, curiosities and notes, drama, manuscripts, great authors, diaries and articles in series. Among the curious subjects treated of are contemporary accounts of libraries in London in the reign of Queen

Anne and in the later part of last century; the history of cataloguing, almanacs, &c.; besides a great mass of valuable notes on books and book-men.

IN the next issue of the *Antiquary* Mr. C. E. Plumptre will give an account of Roger Bacon's treatise on 'A Cure for Old Age,' in which will be pointed out some singular parallels of thought and observation between this early philosopher and Spinoza and Herbert Spencer.

THE extra midsummer volume of "The Canterbury Poets" will be published early in July. Entitled 'Sea Music,' it is an anthology of the best poems and passages descriptive of the sea to be found in the writings of English poets from Shakspeare to those of the present day. The collection will comprise several hitherto unpublished examples.

DEFOE's 'Capt. Singleton,' with an introduction by Mr. Halliday Sparling, will appear as the August volume of the "Camelot Series"; the corresponding volume of the companion series, "The Canterbury Poets," will be 'Early English Poetry.'

MR. GLADSTONE contributes some further observations on 'The Greater Gods of Olympus' to this week's number of *Notes and Queries*.

THE chief Parliamentary Papers of the week have been the Report for 1886 on Irish Fisheries; the Annual Report of the Railway Commission; the Annual Accounts of the Shipbuilding and Dockyard Transactions of the Navy; East India Financial Statement 1887-8 Return; India Public Service Commission Resolutions; and Reports on the trade of Tonga, Portugal, Ning-Po, Cadiz and Andalusia, Bilbao, Jaffa, Van (Armenia), Riga, and Charleston.

SCIENCE

ASTRONOMICAL NOTES.

MR. POGSON, Government Astronomer at Madras, has recently published a first volume (to be shortly followed by others) of results of meridian observations of fixed stars, obtained during the first three years (1862, 1863, and 1864) of his superintendence of the observatory, with the new transit circle by Troughton & Simms, which arrived at Madras in 1858, but could not be brought into use until Mr. Pogson commenced his labours there soon after his appointment. The clear aperture of the object-glass of this instrument is $5\frac{1}{2}$ in., and its focal length about 50 in. A considerable number of lunar and planetary observations (especially of the small planets) has been made with it; but the present volume contains only those of fixed stars.

Prof. Asaph Hall has published in No. 156 of the *Astronomical Journal* the result of a new determination of the parallax of Aldebaran, deduced from observations made with the 26-inch refractor at Washington between the 2nd of October, 1886, and the 15th of March, 1887. The places of the star were compared with those of the eleventh magnitude companion, and the result, which gives $0''.102$, with probable error 0.0296 , for the parallax of α Tauri, appears to be entitled to considerable confidence. Although the observations were not numerous, they "were all made near the meridian, the range of the temperature was small, and the conditions generally were as good as are likely to occur." The value of the relative parallax from measures of position angle is larger than

that obtained from measures of distance between Aldebaran and its companion star, so that the mean value of the parallax of the principal star given above probably errs rather on the side of being too great than too small.

We have received the Twenty-first Report (dated 16th of September, 1886) of the Board of Visitors of the Melbourne Observatory, with Mr. Ellery's report to them of the work done during the year which was completed at the end of last June, and an account of the state of the observatory at that time. Not much change in the instruments or system of observing seems to have been made since the date of the preceding report. All the meridian work of the year was done with the new transit circle, which has thus been in constant use and is in excellent order. The great telescope was almost exclusively devoted to its special province, the revision of the southern nebulae. On account of the long illness of Mr. Baracchi, the assistant who had the principal charge of the observations for this purpose, their number has been much smaller than it would otherwise have been. Material nearly sufficient for a second number of 'Observations of the Southern Nebulae' is, however, now available, and it is hoped will soon be in the printer's hands. The only exceptions to this employment of the instrument were in the observation of remarkable comets. The photo-heliograph was not in working order for several months during the year, in consequence of alterations which had to be made in it; owing to this and other causes the number of sun-pictures obtained amounted to only ninety-two. We have already referred from time to time to the magnetical and meteorological observations taken at Melbourne and in other parts of the colony (the results of which are transmitted to the observatory), monthly reports of these being regularly published.

ANTHROPOLOGICAL NOTES.

CAPT. R. C. TEMPLE has succeeded Prof. E. T. Leith as president of the Bombay Anthropological Society.

Among recent communications of interest made to the Society of Anthropology of Paris may be mentioned one bearing on the subject of heredity, by Dr. R. Blanchard, in which a case is recorded of a father, seven sons, and four grandsons, all possessed of a supernumerary pair of mammae. It gave rise to a discussion between Dr. Fauvelle and M. Manouvrier as to whether this peculiarity was due to atavism or was a mere *lusus naturæ*. Four of the Bushmans from Lake Ngami exhibited some time ago in England and Germany were present at a meeting of the Society in October, and were described at length by M. Hamy, M. Deniker, and Dr. Topinard, who contested many of the measurements of Prof. Virchow. In presenting a number of crania and other human bones of the neolithic period, found at Crecy-sur-Morin, M. Manouvrier afforded an illustration of the care necessary in drawing inferences from the appearance of skulls. One of the skulls had lost a considerable portion of its substance, which was hastily supposed to be the result of trepanation by scraping; it turned out upon inquiry to have been an accidental enlargement by the explorer of a hole about the size of a pin's head. Dr. Fauvelle communicated a paper on articulate language, in which he sought to show that that faculty has been developed in man by natural selection; and another on written language. Dr. Collignon, in a paper on the stone ages in Tunis, held that they followed the same laws of succession as in France and other countries. Mlle. de Claubry furnished observations on the manner in which the Arabs of Algeria see and name certain colours, indicating the prevalence of daltonism among them. The Broca "conference" was delivered by Dr. Hamy, and had for subject 'The Human Races of the Valley of the Nile.' The Broca prize was awarded to Dr. J. Deniker for his

diploma paper, entitled 'Anatomical and Embryological Researches on the Anthropoid Apes.'

In the *Revue d'Anthropologie* Dr. A. Fallot has a paper on the cephalic index of the Provencal population, especially in Marseilles, which he finds to be as low as eighty-one. M. A. Bertillon has an article on the morphology of the nose, of which he distinguishes twenty-one shapes. The editors are preparing a catalogue of all the prehistoric crania known to exist in France. Dr. Topinard has been furnished with much information on the colour of hair and eyes in France.

SOCIETIES.

ROYAL.—June 9.—This being the annual meeting for the election of Fellows, the following gentlemen were elected into the Society: Mr. J. Y. Buchanan, Dr. J. T. Cash, Sir J. N. Douglass, Prof. J. A. Ewing, Prof. G. Forbes, Dr. W. R. Gowers, Prof. A. B. W. Kennedy, Mr. G. King, Sir J. Kirk, Prof. O. J. Lodge, Prof. J. Milne, Rev. O. Pickard-Cambridge, Mr. G. J. Snelus, Lord Walsingham, and Mr. W. Whitaker.

GEOLOGICAL.—June 8.—Prof. J. W. Judd, President, in the chair.—Messrs. E. F. Barclay and E. B. Luxmoore were elected Fellows.—The following communications were read: 'A Revision of the Echinoidea from the Australian Tertiaries,' by Prof. P. M. Duncan.—'On the Lower Part of the Upper Cretaceous Series in West Suffolk and Norfolk,' by Messrs. A. J. Jukes-Browne and W. Hill.—and 'On some Occurrences of Piedmontite-Schist in Japan,' by Mr. B. Kotô, communicated by Mr. F. Rutley.

SOCIETY OF ANTIQUARIES.—June 9.—Dr. J. Evans, President, in the chair.—The President exhibited a number of excellent specimens of samplers, ranging in date from 1675 to 1777, mostly English and German.—Canon Church exhibited a fine copper-gilt crosier with enamels of Limoges workmanship, having inside the crook a figure of St. Michael slaying the dragon. The dragon and other figures are ornamented with turquoises, and the eyes of St. Michael and the beast are formed of garnets or other similar stones. This crosier was found about ninety years ago in a grave outside the cathedral church of Wells, together with a massive plain gold ring set with a pale ruby, which was also exhibited.—The Rev. F. S. Forster, Vicar of Chipping Campden, exhibited a red velvet cope powdered with stars and crowns with an orphrey having saints under canopies of late fourteenth century work; also the complete hangings for the high altar, consisting of the upper and nether frontals, and the apparel to the linen altar cloth, all of rich white damask powdered with conventional gold flowers. The upper front has the Assumption in the middle, the nether front the remains of the Annunciation. These fine hangings are of late fifteenth century date.—Mr. W. Money, Local Secretary for Berks, reported the discovery of Roman remains at Stancombe Down, near Lamborne. He also exhibited a good example of a palstave dredged out of the river Kennet at Reading, and a perforated stone hammer found near Newbury.—Mr. T. Kirby, Local Secretary for Hants, reported the discovery of the coffin of Richard, son of William the Conqueror, while preparing a place for the reinterment of Bishop Courtenay's coffin in Winchester cathedral church.—Mr. W. H. St. John Hope read a paper descriptive of an inventory of St. Mary's Church, Scarborough, 1434, and of the White Friars of Newcastle, 1538.—Canon Church also read a paper on Savarie, Bishop of Bath and Glastonbury, 1192 to 1205.

BRITISH ARCHAEOLOGICAL ASSOCIATION.—June 1.—Mr. T. Morgan in the chair.—It was announced that the Association had been invited to hold the congress for 1888 at Glasgow, and that the invitation had been provisionally accepted.—The Rev. Prebendary Scarth exhibited a hoard of bronze implements recently found at Pensey Moor, near Neath. The articles were much worn, and appeared to be the stock-in-trade of a founder.—Mr. Loftus Brock exhibited a perfect example of rare Sieberg ware, obtained from Germany, of similar pattern to what is sometimes found in excavations in London.—Drawings were sent by Mr. J. T. Irvine of a small cup of green glass, not unlike Roman work, but more probably of early Saxon date. It was recently found in a coffin with an interment at Peterborough Cathedral.—Mr. W. Myers described some curious bronze buckles of Etruscan date and other personal ornaments found near Ancona.—A paper was read by Mr. W. J. R. Allen 'On the Antiquity of Fonts.' The existence of church fonts of earlier date than the Norman Conquest was proved by reference to many existing examples, some having inscriptions, as at Potterne, Wilts, and others covered with in-

terlaced ornament, as at Penmon and Deerhurst. At Bingley, Yorkshire, is a curious font with a Runic inscription; and at Little Billing, Northants, and at Patrishow, inscriptions in Saxon uncial characters occur.—The second paper was on the 'Excavations of the Site of Poughley Priory, Berks,' by Mr. H. J. Reid, which have recently been carried out by the lecturer. The ground plan of the church has been recovered in part. It is not truly orientated, but three interments found in the chancel are so placed. Two thigh bones were found arranged in the form of a St. Andrew's cross over one of the interments.

LINNEAN.—June 2.—Mr. W. Carruthers, President, in the chair.—Prof. R. Wallace, Messrs. E. Clarke, F. M. Halford, and H. B. James, were elected Fellows.—The President read the address to be presented to Her Majesty.—Mr. F. Crisp, Prof. St. G. Mivart, Dr. M. Masters, and Dr. J. Anderson were nominated Vice-Presidents.—Mr. D. H. Scott showed the presence of nuclei in *Ocellaria*. These were brought out by treatment with picro-nigrosine, afterwards chloral hydrate, and the specimens mounted in glycerine. The observation is important (1) with reference to the essential value of the nucleus to the vegetable cell, and (2) from a systematic point of view. Hitherto the Schizophytes have been separated from the Thallophytes by the alleged absence of a nucleus; but the distinction between the Cyanophyceæ and true Algae now seems broken down.—Mr. F. W. Oliver exhibited preparations of the stem of *Macrocystis* demonstrating the presence of callus plates on the sieve tubes.—The Rev. G. Henslow read a paper 'On Transpiration as a Function of Protoplasm.' In mushrooms grown under certain conditions he found that red, violet, and white light gave maximum, and total darkness minimum results. In a saturated atmosphere privet and willow-herb always transpired by day, but either not at all or else gained weight at night. Other experiments corroborated previous observers, namely, that transpiration in plants is relatively less than evaporation, proving that living protoplasm keeps the loss of water in check.—Mr. Spencer-Moore afterwards gave a communication 'On the Influence of Light on Protoplasmic Movement.' He laid stress on the day and night position of chlorophyll, and showed that protoplasm is affected by light just as a solid body is when twisted or strained. Evidence was given proving that protoplasmic movement is accelerated by an increase in the intensity of light, and that the motion in question is not due to increased temperature.—Mr. M. C. Potter read a paper 'On *Epicnemidya lusitana*,' a new Alga grown on the back of a living water tortoise. The plant enters the cracks of the tortoiseshell, penetrating perpendicularly and horizontally to the plates, imbibes the water from outside, but does not derive nourishment from the animal juices. The plant reproduces by zoospores, and belongs to the confervoid group.—Mr. H. N. Ridley read a paper 'On a New Genus of Orchids from the Island of St. Thomas, West Africa.' The structure of the column of this new orchid (*Orestias gracilis*) is quite unique in many respects.

ZOOLOGICAL.—June 7.—Mr. E. W. H. Holdsworth in the chair.—The Secretary read a report on the additions to the menagerie during May, and called attention to a tooth-billed pigeon (*Didunculus strigirostris*) brought home from the Samoan Islands; to two red-spotted lizards (*Eremias rubropunctata*) obtained at Moses's Well, in the Peninsula of Sinai; and to a small scarlet tree-frog (*Dendrobates tytophagus*) from Costa Rica.—Mr. Selater called attention to examples of two North American foxes now living in the Society's gardens, which he referred to *Canis velox* and *C. virginianus*.—Communications and papers were read: from Mr. A. O. Hume on *Budorcas tataricolor*, the gnu-goat or takin of the Mishmee Hills, and on the question of the form of the horns in the female of this animal,—from Mr. E. Symonds on various species of snakes met with in the vicinity of Kronsstadt, Orange Free State, specimens of which had been forwarded to Mr. J. H. Gurney, and determined by Dr. Günther,—by Mr. M. Jacoby on a small collection of Coleoptera obtained by Mr. W. L. Selater in British Guiana,—and by Prof. G. B. Huxley on a hitherto unrecognized feature in the larvae of the anurous amphibians; this was the existence in many individuals of various species of a rudimentary structure, which appeared to correspond to the epiglottis of mammals, and which in some instances attained a remarkable development as an organ of voice.

ENTOMOLOGICAL.—June 1.—Dr. D. Sharp, President, in the chair.—Mr. P. Crowley exhibited the following specimens of Diurni from the Kareen Hills, Burmah: *Papilio zaleucus*, *Papilio adamsoni*, *Papilio* ? sp. (male and female), and *Nymphalis nicholii*.—Mr. T. R. Billups exhibited several

specimens of an ant frequenting a species of palm at Kew from Tropical Australia, which had been determined as *Tapinoma melanocephalum*; also living specimens of *Carabus auronotus* from the Borough Market, and of a species of *Blaps* from Northern Africa.—Mr. Waterhouse exhibited a specimen of a Brazilian locust, *Conocephalus* sp., which he had for some time preserved alive, and which had only died that same morning. He called attention to the change of colour which he had observed in the eyes of this insect: in a bright light they were dirty white or horn-coloured, with a black dot in the middle; but at night, or if the insects were confined in a dark box, they became altogether black; shortly after death also the eyes became black.—Mr. McLachlan observed that he had noticed a darker spot in the centre of the eye in certain Ephemeroidea and in other Neuroptera.—The discussion was continued by Dr. Sharp and others.—Lord Walsingham exhibited specimens of *Cateremna terebrata*, Zk., a species lately taken in Britain, which he had caught in Norfolk, and bred from fire-cones gathered in the same locality.—Mr. Meyrick read two papers (in which about sixty new species were described), 'On Pyralidina from Australia and the South Pacific' and 'Descriptions of some Exotic Micro-Lepidoptera.' Mr. Meyrick stated that, as far as the Pyralidina were concerned, Australia could not be regarded as a separate region, for a large number were not endemic, but appeared to have been introduced from the Malay Archipelago. The method of this immigration seemed doubtful. Mr. Meyrick was of opinion that the insects flew long distances, and effected a settlement through their food-plants being widely distributed and common. He instanced the undoubted immigration of certain Australian species into New Zealand, a distance of 1,200 miles.—Mr. Stainton adduced the instance of *Margarodes unionalis*, which is a South European insect, feeding on the olive, yet is occasionally found in Britain.—Mr. Meyrick also made some observations on the distribution of the insect fauna in the various regions of Australia. He said that it appeared to be more or less different in certain defined portions of the continent, which might be roughly regarded as zones in the midst of desert districts: all his observations, however, had tended to upset Mr. Wallace's theory that Eastern and Western Australia were originally separated, as the gradations in the insect fauna from east to west were quite gradual; in Western Australia the Tineina were the only group well represented by peculiar endemic forms.—Mr. Pascoe read a paper 'On the Genus *Byrrus*, a genus of Curculionidae.—Dr. Sharp announced that Lord Walsingham's collection of Lepidoptera and larvae, recently presented to the nation, would be exhibited in the hall at the Natural History Museum, South Kensington, until the end of June.

INSTITUTION OF CIVIL ENGINEERS.—June 7.—*Annual General Meeting.*—The report of the Council showed that the number of members on the 31st of March was 4,347, being a net increase of 173 on the year.—The ballot for Council resulted in the election of Mr. G. B. Bruce as *President*; Sir J. Coode, G. Berkley, H. Hayter, and A. Giles as *Vice-Presidents*; and W. Anderson, B. Baker, J. W. Barry, Sir H. Bessemer, E. A. Cowper, Sir J. N. Douglass, Sir D. Fox, C. Hawksley, J. Mansergh, W. H. Preece, Sir R. Rawlinson, Sir E. J. Reed, W. Shelford, F. C. Stileman, and Sir W. Thomson as *Other Members of Council*.—The session was then adjourned until the second Tuesday in November.

NEW SHAKSPEARE.—June 10.—Mr. S. L. Lee, Hon. Treas., in the chair.—A paper 'On the "Merchant of Venice" in Relation to its Dramatic Treatment on the Stage' was read by Mr. W. Poel, who held that Shakspeare on his arrival in London found the stage possessed by what was little more than declamation (though that was of a high order), resembling singing more than speaking. He set about the reformation of the stage, and was the first to recognize the dramatic importance of studied action. There was no reason to believe that he ever divided his plays into acts and scenes, at least before he retired to Stratford, and his plays bore unmistakable signs of having been written to be acted without any break from beginning to end. This explained the introduction of scenes in which the halting of the action of the play had the appearance of deliberate intention. They were "pause-scenes" purposely introduced that the attention of the audience might become relaxed and rested. Mr. Poel then went through the 'Merchant of Venice,' pointing out what he held to be the dramatic purpose of each scene; and showing that the traditional treatment of Shylock's exit in the trial scene was at variance with the intention of the author, which was supported by the Italian version of the story. In dramatic construction the play had one serious fault, of which Shakspeare himself seemed conscious, for he never repeated it. No other play had a character overtopping all the others in dramatic inten-

sity, and isolated from them all. Shylock was too tragic for the villain of a comedy, and it seemed evident that Shakspeare did not at first intend him to figure as a central character. It was left possible for the actor, by emphasizing the action of his part more in one direction than another, either to increase the amount of sympathy extended towards Shylock or to diminish it. Which ought he to do? Perhaps it was to the eternal credit of Shakspeare that he preferred endangering the success of his play to being untrue to his sense of justice, and blind to the evil of religious intolerance.—The Chairman said that the only test of the acting qualities of a play was the way it affected an audience. Any bit of technical criticism was, therefore, the evidence we ought to look for.—Dr. Furnivall asked for authorities for this pre-Shakspearean declamation, and also for the non-division of his plays into acts and scenes by Shakspeare.

MATHEMATICAL.—June 9.—Sir J. Cockle, President, in the chair.—The President announced that the second De Morgan Medal had been awarded by the Council to Prof. Sylvester.—The following communications were made: 'Note on the Linear Covariants of a Binary Quintic,' by Mr. A. Buchheim.—'The Motion of a Sphere in a Viscous Liquid,' by Mr. A. B. Basset.—'On the Reversion of Series in Connexion with Reciprocants,' by Capt. Macmahon.—and 'Explanation of Illustrations accompanying a Preliminary Note on Diameters of Cubics,' by Mr. J. J. Walker.

PHYSICAL.—June 11.—Mr. S. Bidwell, V.P., in the chair.—A number of Puluj and other vacuum tubes were exhibited by Dr. Warren De La Rue.—The following papers were read: 'Notes on Beams fixed at the Ends,' by Profs. Ayrton and Perry; this paper contained a simple method of solving problems relating to horizontal beams with vertical loads and fixed at both ends.—'Note on Messrs. Vaschy and Torrance's Method of comparing Mutual Induction with Capacity,' by Prof. G. C. Foster.—Prof. Perry asked the meeting for suggestions to explain why a strip of steel twisted about its longitudinal axis at a red heat, and allowed to cool, tends to untwist when under tension; and for a formula to calculate the amount.—A 'Note on Magnetic Resistance,' by Profs. Ayrton and Perry, was postponed.

MEETINGS FOR THE ENSUING WEEK.
MON. Asiatic, 4.—General Meeting.
WED. Geological, 8.—'On Nepheline Rocks in Brazil, with special reference to the Association of Phonolite and Foyaité,' Mr. O. A. Derby; and eight other papers.
THURS. Zoological, 8.—'Report on a Zoological Collection made by the Officers of H.M.S. Flying Fish at Christmas Island, Indian Ocean,' Dr. Günther; 'Point in the Structure of *Myrmecobius*,' Mr. F. E. Beadard; 'Studies in the Holothuridae. VI. Descriptions of New Species,' Prof. F. J. Bell; 'Fossil Teleostean Genus *Rhacolepis*,' Mr. A. Smith-Woodward.
FRI. United Service Institution, 3.—'Fire Discipline, and the Supply of Ammunition in the Field, as provided for by Foreign Powers,' Capt. W. H. James.
SAT. Physical, 3.—'Magnetic Resistance,' Profs. W. E. Ayrton and J. Perry; 'Sounding Colls,' Messrs. W. Stroud and J. Wertheimer; 'Comparing Capacities,' Mr. E. C. Rivington; 'Effects of Change of Temperature in Twisting or Untwisting Wires which have suffered Permanent Torsion,' Mr. H. Tomlinson; 'Permanent Magnet Ammeters and Voltmeters with Invariable Sensibility,' Profs. W. E. Ayrton and J. Perry.
Botanic, 2½.—Election of Fellows.

Science Gossip.

The Council of the London Mathematical Society have awarded the second De Morgan Medal to Prof. Sylvester, F.R.S., for his numerous and brilliant contributions to pure mathematics. The presentation of the medal will take place at the annual meeting in November next.

The second soirée of the year was held at the rooms of the Royal Society last week, when about 650 Fellows and visitors were present. Some fifty exhibitors showed objects of scientific interest, most of which were, however, of a more popular and less abstruse character than those exhibited at the May soirée. A living electric eel from the Zoological Gardens, a collection of rare plants from Kew, and a series of microbes shown under the microscope by Dr. Klein, were among the most popular of the biological exhibits. Prof. Rücker showed Capt. Abney's artificial sunset-colours and other beautiful optical experiments in a dark room, while the United Telephone Company laid on a cornet solo from Brighton, and fitted up a room on the ground floor with telephones from the Savoy Theatre. Limerick demonstrations were going on in the Meeting Room throughout the even-

ing. The soirée was one of the most brilliant held at the Royal Society for some years.

'Mr. MICROSCOPE, and some Objects from my Cabinet,' a simple introduction to the study of "the infinitely little" by a Quekett club-man, is announced for immediate publication by Messrs. Roper & Drowley. The little volume is dedicated to the president and members of the Quekett Microscopical Club.

FINE ARTS

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—The HUNDRED AND SEVENTH EXHIBITION IS NOW OPEN, 6, Pall Mall East, from Ten till Six.—Admission, 1s.; Illustrated Catalogue, 1s. ALFRED D. FRIPP, R.W.S., Secretary.

ROYAL INSTITUTE OF PAINTERS IN WATER COLOURS, Piccadilly, W.—NOW OPEN from Nine till Six.—Admission, 1s.; Catalogue, 1s. ALFRED EVERILL, Secretary.

'THE TALE OF TREARS.—DORÉ'S LAST GREAT PICTURE, completed a few days before he died, NOW ON VIEW at the Doré Gallery, 35, New Bond Street, with 'Christ leaving the Precincts,' 'Christ's Entry into Jerusalem,' 'The Dream of Pilate's Wife,' and his other great Pictures. From Ten to Six Daily.—Admission, 1s.

THE SALON, PARIS.

(Fourth Notice.)

A GROUP of fine nude figures will serve further to illustrate the scholarship and resources of the French school, and suggest efforts for our own artists in the same line. First of these let us call attention to the contributions of M. Feyen-Perrin, whose coast pictures are better known than his nudités. He has earned a double laurel this year by sending two specimens of the latter difficult and learned branch of art. *La Couleuvre* (No. 912) is in full view, but her face is turned away; in one hand she holds some oranges, which play an important part in the scheme of colour; her black hair is contrasted with her light-blue scarf. Throughout this figure the fine drawing and modelling of a noble quality, especially of the thorax and bust, are strikingly apparent; the defects of the feet mark the conscientiousness rather than the taste of the painter, whose mastery of a frank and fresh impasto distinguishes him even in the Salon. His superb life-size naked *Eva* (2898), in pastel, is the back view of a slender and graceful figure. The grey shadows on part of the flesh are exquisite; the modelling is of a very pure kind, fine in type and choice in line.—This remarkable work disputes the palm of excellence among the pastels with the realistic and vivid life-size *Etude* (2837) of M. L. Doucet, a girl combing her fair hair before a *psyche*. The fidelity to nature of this amazing drawing is so great and just that an expert easily recognizes one or two portions where the artist departed from nature.—In the same material, choicer than the 'Etude,' and more imaginative than 'Eva,' is the smaller *Ariane Abandonnée* (2882) of M. Fantin-Latour the younger, where we find delicate and pearly flesh charmingly rendered in sunlight and shadow.—*Le Sommeil* (1369) of M. Lamy shows that he has improved on his 'Narcissa,' No. 1339 of last year, by painting a life-size virgin reposing on the bank of a stream in misty summer daylight. The flesh is tenderly depicted, the figure is modelled with great skill, and the expression of sleep is both good and true.—Somewhat similar to the above is the *Brunaire* (211) of M. A. Berton, a life-size nymph standing at the side of a stream near some trees, and in the act of drawing her long black tresses into a mass. The air being charged with vapour gives additional softness to the flesh. The dreamy expression of the face is beautiful, and suits the time of year (autumn) chosen by the painter, who has a good sense of style, and paints and draws with delicacy and breadth.—Another nudity in softened and whitish light we owe to the distinguished M. E. Benner, whose *Au Bord de l'Eau* (177) depicts two life-size whole-length figures of girls resting after bathing on a green bank, and in the softened

light of a spot shaded by grey willows. The figures are delicately and finely drawn; their carnations are of a somewhat pallid, warm, and brownish hue; the grace of their attitudes cannot be questioned; the modelling of their backs and shoulders may be said to prove this is the best picture of a nudity of this class in the Salon, and worthy of the painter's reputation in that line. We praised his 'Magdeleine' of last year, but we think 'Au Bord de l'Eau' the better picture.

All the above are exercises in the noble and difficult art of flesh painting with low tones and tints subdued, or set off by contrasts with relatively darker backgrounds. On the other hand, M. Dantan, a master of tone (as he proved in his 'Entr'acte d'une Première à la Comédie-Française' of last year), has in 'Un Moulage sur Nature' (655) reversed this treatment, and, a far more difficult thing, represented a study in white, rose, and pale-brown in harmony with the carnations of a model who, raised on high on a sculptor's bench in an atelier, stands statue-like while her leg is moulded in plaster by two men, one of whom holds the back-piece, while his companion takes away the piece which renders the lovely contours of the front of a limb Venus might envy. The subject is capital for an exercise in tone and colour; the draughtsmanship is perfectly successful; the grace and refinement of the model are obvious; and the blue and yellow jars near the flesh as high notes of the coloration go excellently with the brown and white coats of the *formatori*. Our readers may remember a painting of a sculptor at work by M. Dantan, who has now surpassed himself.—Another tone painter of yet higher skill has depicted with superlative charm *Le Pardon, Bretagne* (641). M. Dagnan-Bouveret has become renowned of late in a difficult and recondite branch of art of which we have no practitioners, for English painters do not exercise their skill in degrees of darkness rather than light. 'Le Pardon' represents Brittany peasants marching in procession with lighted tapers round the outside of their church, the ancient walls of which contrast with, and give wondrous strength to, the subtly harmonized dark bronze and rich blue garments of the men, the linen hoods and blue petticoats of the women, the grey hats and austere weather-beaten faces and hands of both sexes.—Another exercise in tone and colour representing nudités of a classic type is due to the accomplished hands of M. Jules Breton's pupil, Madame Demont-Breton, and represents *Danse Enfantine* (729) by the lithe and muscular forms and ruddy brown flesh of a young satyr who pipes gaily to a little boy dancing joyfully in a green meadow, in the shadow, capably painted, of large trees. It is full of spirit and finely decorative. The same lady has produced a semi-nudity of singular merit in painting, but rather weak in design. It is called *Le Pain, Dauphiné* (728), and shows a bakehouse open to the air in front, and a half-clad man preparing the fire of an oven to receive pasties standing at his elbow. A young woman and three children look on. This unpromising subject for a life-size picture has been treated in an heroic mood, and in the artist's characteristically grand style. The women and children are first rate in expression, solidly painted, rich in impasto, colour, and draughtsmanship.—Hung rather inconsiderately in Salle 31 is Mr. R. B. Browning's scholarly *Après le Bain* (368), a life-size picture of a woman seen in the back view. Holding on high her long dark tresses with one hand, a comb in the other, she is half kneeling on a couch covered with a tiger skin. It is finely drawn, the action is dignified and natural, the modelling is sound; but the carnations are a little too heavy and reddish, and they lack the silveriness we enjoy in the 'Andromède' of M. Carolus-Duran and the works of M. Lamy, M. Berton, and M. Benner.

Portrait of Madame D' — et de ses Enfants

(449) belongs, so lively is its characterization, to the class of *genre* pictures rather than to that of portraits. It is a life-size group of a lady and three children, charming in its vivacity, refinement, and breadth; rich, deep colour and tone distinguish it, but most of all the fine and tender expression of the little girl leaning on her elbows and earnestly regarding her mother. No doubt it is part of M. Carolus-Duran's fortune, good or ill, that he must needs paint so much upholstery, brocade, and French-polished wood. Artistically the fact is against him.—The *Fumeurs de Kiff* (908) of M. G. Ferrier contains finely painted life-size figures of smokers of the drug. They are all gaunt, worn, and miserable, and their battered shoes, grouped on the floor, attest their poverty. This work is a little painty, but it is powerfully handled and very luminous; it abounds in tone and colour, and depicts the light with noteworthy skill. The *École Arabe* (907), by the same, is one of the finest studies of light and colour, of the school of Decamps, we have seen for some time. There is much genuine character in the faces, but the charm of the picture is due to its tonality, breadth of colour, and clear, soft, yet vivid illumination.—Another luminous and effective interior, but inferior in this respect to M. Ferrier's, is Mr. W. Gay's *Une Sollicitation à Richelieu* (1007), an interview between the Cardinal and two Dominicans. One of the monks, with a haughty and indignant air, holds a charter and its pendent seal—a document of little avail against the Cardinal's iron will—and faces him resolutely, while the other monk, bowing submissively, argues astutely and earnestly, pressing one hand on his breast, as if politely protesting against the commission of a wrong. The visitors' figures are first rate, but Richelieu's is stiff and dull.

The subject of M. Amand Gautier's *Le Choléra Morbus* (1004) is undoubtedly of the class of *genre*, and the picture, though too painful for description, powerfully illustrates the famous and terrible verses of Amand Silvestre inscribed on its frame.—The so-called *Portrait* (1259), by Mr. J. Hood, we saw in London. It is really the life-size figure of a girl in black seated in a chamber with grey walls; it repeats an old motive, due originally to Terburg and his fellows, but is otherwise commendable, being sincere, modestly and cleverly painted.—*Les Morvandiaux* (1613) is a capably lighted life-size group of village boys in blue, seated at their tasks, and is full of spirit and character. The harmony of the flesh, background, and blouses is first rate, though the painting is a little heavy. We have the diligent boy, who writes with alacrity; the stupid boy, who listens and tries to grasp the meaning of his teacher; the boy who cribs from the book of his diligent neighbour; and the idle child, who, caring for nothing, has abandoned his task, and rests his cheek on one hand, while his eyes wander. It is the work of M. Martin des Amoignes, who has not done so well before.—Very pathetic and sorrowful is *Les Vieux* (1723), a bereft couple seated on a groyne on the beach, while the woman looks with a mournfully blank expression out to sea and seems to observe nothing. The husband, older and more worn, leans his face on his hands, closed on his stick, and broods over his loss. Apart from the sentiment of the faces and attitudes, the harmony of the blue dresses with the sky and the purple evening sunlight on the sands is broad, vigorous, and artistic. It is by M. M. B. de Monvel.

We think the finest piece of *genre* in the whole Salon is M. Gaston Mélingue's *Molière et sa Troupe* (1651), one of that distinguished artist's best works, and the best he has sent to the Salon for several years. Molière reads to his company, whose varied expressions of interest and amusement would delight Wilkie or Leslie, and are due to masterly reading of character as thorough as it is undemonstrative

and true. It could not be better, from the woman who checks the laughing boy in front to the eager older boy on the other side of the composition who checks himself, and the "first men" and "ladies" of the troupe in more distinguished places. As we expect from M. Mélingue, this is a picture of scientific arrangements as to the colour, *chiaroscuro*, composition, and accessories, but its science is not obtruded.—A second distinguished painter of *genre*, M. A. Maignan, has contributed a comparatively small work to this exhibition in *Le Frère Peintre* (1564); but it is a gem of art. We have a low-arched convent room filled with sunlight reflected from without, and thus so softly illuminated that its shadows are diffused, and nowhere strong or sharp. The *frère*, dressed in black and seated between two windows, is busily painting a large wooden statue of a saint, while a comrade in saddened blue looks on admiringly. The "mystery" and, to artists, irresistible charm of M. Maignan's art lie in his wonderful power of dealing with the relative values of the colours and tones of his materials. For example, in front, on our left, stands, waiting to be "touched up" by the *frère peintre*, an old, faded, somewhat shattered and worn wood carving, evidently part of a choir-screen belonging to a Rhenish church, and dating from the fifteenth century. M. Maignan has treated this relic in such a masterly way that with, apparently, half a dozen touches in negative colours it "comes" before us as supreme in keeping and solidity as if Velazquez himself had worked the spell. There is no *chic* in the picture, which, with consummate art, attains what *chic* aims at, but sins against unpardonably. *Chic* could never give the force of colour and delicious tones of this fine picture, nor ever achieve the light piercing the white curtains, to fall, rosy and grey, upon the walls and be diffused upon the vault.—M. J. P. Laurens is the third of an illustrious trio of artists who, although contributing this year, do not support the Salon with constant zeal, and generally send second-rate works to keep their names before the public. His *L'Agitateur du Languedoc* (1415) is admirable, yet the least admirable of this group of pictures. The reformer is standing erect before the judges and makes a passionate address to them. The faces and the attitudes are most meritorious; the disposition of the figures could hardly be improved, and the design is a drama of a singularly fine kind.

The *Étude* (2120) of M. Saintpierre, a capable pupil of the best of trainers in art, Léon Cogniet, is a whole-length female figure in an attitude of repose, holding a tambourine. Her bare bosom and arms are finely painted; and the whole work has a vigour and technical skill such as we desire to see naturalized in England. It is much better than the quasi-Oriental *Zina* (2119), by the same painter.—The incompleteness, superficiality, and pretentious style of M. Réalier-Dumas's *Bonaparte, nouveau à l'École de Brienne* (1992), remind us of English *genre* painting in ordinary. Its best point is the figure of the lean, saturnine youth in an ill-fitting brown coat and homespun stockings, walking quickly in a sulky mood across the quadrangle of his college, avoided and avoiding, sneered at and resentful. There is ability in the design of the stern, eager, and nervous visage of the commander to be, and a good deal of character, of the more obvious sort, in the looks of his comrades.—*Le Matin* (1920) convinces us that M. Plassan is a charming painter of *genre* of a certain kind in which the sentiment and taste of Greuze are present, without his voluptuous suggestions. In Greuze's, as in M. Plassan's pictures, there is much of the sentimentalism and piquancy of Sterne. Brilliant, yet soft, and pretty throughout, the picture depicts a dainty boudoir, and a young lady in a white dress drawing her stocking over a too small foot.—M. Penet's *La Lecture d'un Poème* (1857), a youth reading his verses to his

mistress, who has fallen asleep, we select because, like M. Réalier-Dumas's picture, it is a good example of the standard of the superior, but not the best class of *genre* painting to which Englishmen have attained. Looking at these works the visitor might suppose himself in the Royal Academy.—We consider M. Hubert Vos's *M. G. Romen* (2433) to be a study in fine tones and low keys of colour rather than a portrait pure and simple. M. Vos works in the manner of M. Fantin, and has given us a life-size figure of a gentleman in black, seated at ease on a crimson sofa, and before a greenish background; the whole is subdued by greyish scumbling, so as to appear in a mist, and, according to its own standard, justly harmonized and self-consistent. Powerful and full of character as it is, this example is one of the most interesting experiments (not likely to be repeated) of the Salon. Our Academicians edit their exhibition so as to exclude from its walls anything like eccentricity; they thus destroy much of the individualism of our school. They no doubt would have excluded M. H. Vos from Burlington Gardens. Better trained, possessing wider sympathies, and educated so thoroughly as to appraise scholasticism at its true value, the managers of the Salon admit all works of ability, and have always found room for the Impressionists, the Schoolmen, the Realists, and the Independents under one roof, where their extravagances, and even their vices, correct each other.

Far removed from the audacious scumbings of black and white by M. Vos are the almost metallic finish and delicate, if rather mechanical miniature painting of M. J. E. Saintin, whose *Dernière Prière* (2117) shows a modern chamber of white and black opening to an inner room of death, about the folding doors of which a number of ladies in impeccable millinery, calculated to set off their charms according to the latest mode, their hair arranged according to the last device, kneel and pray, or seem to pray. It is one of the best productions of a well-known painter; the modelling and finish of the costumes could not be better, there is humour in the delineation of the fashionable insincerity of the wearers.—M. Duverger, a fellow miniaturist with the late E. Frère and MM. Plassan, Feyen, and Fichel, has depicted admirably *La Bénédiction du Pain* (856) in the church at Écouen, a beautiful picture of stained glass and a sunlit interior, full of rich colours, strong tones, and clear shadows, with well-designed figures of worshippers in front.—*Genre* of another sort, abounding in portrait-like character, firmly and brightly painted with crisp touches bespeaking a thorough training, is seen in M. Loustaunau's *Aérostation Militaire, Passage d'une Rivière* (1547), where a balloon, capably toned to suit the sunlit atmosphere in which it floats, is attended at the crossing of a river by a number of officers in a boat and on the bank. Dexterous finish, as neat as it is firm and searching, has distinguished their arms, uniforms, and faces.—A Polish artist who made a considerable impression in London and Paris not many years ago is M. Matejko, who has exercised his robust and demonstrative technique, and employed his vigorous and comprehensive resources, on a monstrous canvas, filling a large proportion of the wall in the huge *salon carré* No. 3. It is so crowded with figures that, if living, they could not move freely. The subject is the *Vision de Jeanne d'Arc au Moment de son Entrée à Reims* (1625). Here we have a procession, in which the mystical part of the subject is quite lost, comprising a prodigious amount of draperies, arms, armour, banners, depicted with an abundance of coarse vigour and unquestionable skill. The shadows are of a uniform dark brown, impossible in daylight and pictorially speaking most undesirable. It is crammed with character and incidents which are right in themselves, but combined so ill that the picture is void of composition, confused in colour and tone, spotty, crude, and even rank. Numerous ele-

ments of grandeur and intense expression are lost in the inartistic confusion, and wasted in the gorgeous medley. This powerful work is much injured by the painter's preference for a heavy and over-robust physical type for his men and women. What we can discover of the vision is more ponderous than the living figures.—*Genre* of an unexpected sort, dashed with humour and tragedy, occurs in the *Drame à l'Age de la Pierre* (1271), by M. P. J. Jamin, in which an aboriginal man, whose face and form are exactly those of a modern to whose level civilization has not descended, approaches his cave in the face of a cliff, only to find a lion in possession, who has killed and begun to eat the lady of the house. The expression of the husband, who drags a slain kid by the heels, when he finds the tables thus terribly turned upon him, is finely realized. In his horror and fear his vast chest heaves till we expect to hear his necklace of bears' claws rattle about his neck. *Les Délices de Capoue* (1272), by the same, represents with nearly equal spirit, and much superior colour to the last, a brawny Carthaginian soldier—a bold-looking man clad in a lorica and greaves, who has laid aside his weapons—smitten by the tawdry charms and coarse graces of a harlot, who sits at his side and cat-like watches the effect of her blandishments.—There is a good deal of humour, a quality rarer than wit in France, in M. A. Michelena's *Une Visite Électorale* (1631), of modern date, which excels in doing justice to the fat, oily hair and looks of the candidate, who addresses a farmer's wife to secure her interest with her husband.

THE ROYAL ACADEMY.

(Fifth Notice.)

WE proceed to notice the principal landscapes in oil not mentioned in our former articles. Sunlight on sands and the green sea, a very pretty figure of a girl in pink, a wreck-strewn islet, blue sky, and glittering birds go to make up Mr. B. Hook's capital picture of nature called *Seaswallow* (No. 549).—Mr. P. Belgrave has been fortunate in his picture of twilight deepening over moorland (559); it is inspired by a fine and deep feeling for nature, but it is rather heavily painted.

Mr. D. Murray has distinguished himself by the production of an extraordinary number of landscapes, the qualities of which are best exemplified by *Autumn's Gentle Tinge of Gold* (576). It is a specimen of a sort of scene-painting which has sometimes an irresistible charm for amateurs, as they fail to see how easy such brilliant and clever work becomes in the hands of a craftsman who observes nature quickly and shrewdly enough to seize on the main facts, and resolves to dispense with refinements as extraneous to his picture, which requires no more than the felicitous expression of externals. Here we have Picard pools from which peat has been dug, alders and poplars, masses of rushes and aquatic plants, all shown in the fresh and brilliant light of an early autumnal morning. But the shorthand of scene-painting has been practised by too many to attract critics who know its shallowness.—Mr. J. Milne has used capital colour and a broad style in painting his *Tay Backwater* (590), a picture of rainy twilight over its still surface, grey rushes, and spindling trees.—The *Autumn Afterglow* (608) of Mr. A. East is in subject akin to No. 590, a marsh, its russet herbage, and tawny reeds under a sky which is still flushed by the sun's light while the moon rises. It possesses excellent colour, it is full of truth and feeling, and, unlike half the landscapes here, is a picture one could live with.—One could also live pleasantly with the fresh and bracing forest picture of Mr. W. G. Stevenson, who has painted *A Wood-Card* (609), a heavily loaded trolley drawn by loitering horses, whose looks and attitudes are true, while the whole picture smells, so to say, of the trees and moist foliage.—In *The Unknown Land* (640) Mr. F. Miles has represented, with

much poetical feeling, an islet far out at sea, and only differently solid from the lowering evening band, which, with glittering upper edges, extends along the horizon and hides it. The last glow of the sun is in the upper sky. This picture hangs too high for us to venture an opinion on its technique.—*On Silent Heath and Lonely Mere* (642), by Mr. W. D. Batley, a pool, moor, and clump of pines, though very good and sincere, lacks the poetry which Mr. Miles has imparted to his seascape.

In *A Free Harbour* (653), by Mr. A. Hook, to which we have referred before, are evidence of great feeling and good, simple, and delicate colour that needs only some clearness and added tones to be of the highest quality. Mr. Hook has painted truly the height of summer on a sea-pool at full tide, enclosed by hills richly clad in green, studded with craft at anchor, while everything feels the restful influence of the calmest weather and bright, hot noontide. This is a much better picture than the artist's 'Water' (1007), previously noticed by us.—Mr. J. Farquharson may be advised to take a lesson in care and love for nature from Mr. Hook, for the charms of truth, individuality, and sentiment which distinguish 'A Free Harbour' are far indeed from appearing in *Summer Days* (670), a commonplace, vulgarized version in paint of sheep on heather.—Mr. H. Gibbs's sea picture (666) is sincere and well drawn, but hard and rather opaque.—"Where the harbour bar is moaning" (700) is Mr. J. Fraser's energetic picture of a smack rushing with a strong wind between pier-heads. The movements of the sea and its surface are creditable to an accomplished painter whose taste for low tints deprives his work of some attractions.—*Rescue* (714), by Mr. H. Gandy, is a capital study of lowering weather on dunes near the sea, where sparse rushes and wind-vexed oaks strive to exist. Good colour and rich tones characterize the picture, and a subject has been introduced by introducing a woman carrying off her wounded lover; an arrow, which has nearly buried itself in the sand, indicates pursuit.—*The Channel* (738), by Mr. A. F. Maitland, renders, with pathos and power due to studious sympathy with nature, a vast prospect of clouds and sea in a calm, with low land and loitering craft in the extreme distance. Though not much more than a sketch, this picture is full of grand sentiment, and deserved a good place.—*The Harvest Moon* (907) reminds us that Mr. W. A. Ingram is a well-trained and accomplished painter of nature. The moon rises over the edges of lofty breakers which beat the sand furiously, and diffuse brine which dims her lustre. The movements of the waves are sincerely and well painted, likewise good is the rendering of the varying transparency of the water.

Mr. C. P. Knight has depicted, with just feeling for the strength and wealth of his subject, a calm dark-blue sea, opposed to a field of ripened corn in its richest glow and deepest golden orange, and traversed by grey and silver reflections where the wind ruffles its surface. The further cliffs are resplendent with verdure, and the whole scene seems saturated with the sun's light and heat. To have rendered all this is to have painted finely. It is called *Harvest in the North-West of Devon* (939).—*A Spur of Mount Adams* (936), by Mr. H. B. Warren, gives with dignity and a fine sense of scale an enormous pyramid rising in the still air, and rendered distinct by summer clouds that form only to vanish. The foreground is rather flat, and there is much in the execution of the picture which, like the works of Mr. Brett, suggests that it may owe much of its sentiment to the subject.—We commend Mr. G. White's *Autumn's Palace paved with Gold* (946); and Mr. H. H. Cauty's *Gathering Cocks* (947), as with differing means and subjects happily reflecting nature under warm and bright aspects.—No. 986, *Great Expectations*, by Mr. R. McGregor, with capital figures of children fishing in a

brook, charms us with its naturalness, modesty, and homogeneity.—The *Cloud Effect* (1022) of Mr. J. T. Linnell deserved a much better place owing to its excellence of painting, true atmosphere, lighting, and sense of the expansiveness of a view over the Kentish Weald. The design of this picture is first rate.

With a miscellaneous group of works we may conclude our remarks on oil pictures at the Academy. "*Feel better now?*" (740) is Mr. W. H. Trood's capital piece of canine and feline humour. A sick dog is attended and inquired after by his fellow pets, a cat and puppy. The texture of the fur and the expression of the sympathetic cat are admirably painted.—Miss C. Garvey's picture of a pipe, &c., called *An Old Man's Friends* (793), shows good colour and handling of humble materials for art.—*Relics of the Past* (671), a time-stained human skull and an old book, have been painted with good colour and sense of tone by Miss E. B. Hinson, who might find more difficult subjects on which to try her skill.—The *Still Life* (954) of Miss M. Headland, a group of antiques, is creditable to her carefulness and good taste.

The increased accommodation furnished by the Academy to water colours has been acknowledged in the expected manner, and there is a very considerable increase in the numbers, quality, and variety of the drawings sent. It would almost seem as if the Academicians would before long elect practitioners of the less difficult mode of painting into their own body, and thus terminate a grievance. When this new room was handed over to water colours the original Water-Colour Room was to be appropriated to such cabinet pictures in oil as it seemed a pity should be lost in the crowd of larger works, or ignominiously used to fill corners and little spaces. The project of forming a select class of great works on a small scale has, however, been practically abandoned, and even Academicians and Associates send the merest pot-boilers to cover the walls in company with trivial works by outsiders. It is doubtful if the improvement in the water-colour department ought to console us for the inevitable manufacture of any number of pot-boilers in oil by those who should do better work.

The drawings will be conveniently noticed in their order on the walls. Miss K. Hayllar's *Eleventh of August* (1057), a gun case, a cabinet, and a print after Landseer, suggests "sport," and is extremely bright, precise, and firm.—A *Study of a Head* (1060) is Miss A. J. Shellshear's capital life-size academical exercise, very ugly in form and colour, but painted *en bloc* in a good style and well drawn.—Mr. A. L. Rogers has succeeded with his landscape from Sherwood (1074), a company of bare oaks and ruddy fern; yet, dexterous and artistic as it is, the picture is not interesting.—More attractive and showing more feeling is Mr. M. Cook's admirable panorama of woodland, moor, and water, called *New Forest, Autumn* (1075), where the sky and clouds are well understood and expansive.—A *Winter's Morning at the Foot of the Wetterhorn* (1076), by Mr. Way, depicts, with almost stereoscopic force and clearness, the huge pyramid's geological structure, its vast tables, angles, and terraces covered with snow and brilliantly lit by the sun, which has just risen, while the valley lies in clear bluish shadow. It is solid, pure in colour, and intelligently drawn, but hard and spotty.—"*Where the bee sucks*" (1084), by Mr. G. Marks, is a sympathetic, broad, and well-studied woodland view, marked by much natural colour and illumination of the truest.—Mr. A. Melville has studied, fortunately, in the East, witness his *Outer Court of a Mosque* (1088), a fine, soft, and broad view of white walls, with panels and cupolas of rich and bright blue tiles.—*Left Alone* (1120), by Mr. F. H. Jackson, is the title of a capital sunny vista of white old English houses and trees in a village street.—No. 1132 has more pathos than Mr. E. Nicol—who prefers painful humour, and does not object to the

naughtiness of Irish peasant life—usually offers. But his "*No place like home*," a sick servant girl attended at her cottage door by her old mother, involves not only a stupid pun, but a trite motive. It is, however, cleverly designed, and the faces are true and good.

Mr. F. Dicksee's extreme cleverness in picture-making does not enhance the technical value of his works. *Othello* (1134) watching Desdemona sleeping is a carefully studied and taking rendering of lamplight. The motive and treatment of the picture are mannered and artificial; there is nothing below the surface in the studied design, of which every part is extremely correct and proper.—*Noon* (1139) is the best of Mr. N. Dawson's true and original studies from nature in a free mode or shorthand of delineation, which, so far as it goes, is sufficient to prove his knowledge and resources. It depicts a harbour mouth, craft sailing outwards in misty summer weather, and the variously blue shadows and reflections of the otherwise milk-like sea.—Compared with this Mr. R. P. Spiers's *Azay-le-Rideau* (1151), the famous château, is bright, firm, and clear as a photograph; it is capably drawn.—*A Stagnant Pool* (1161) at evening, by Mr. W. Urwick, has much pure, intense, and rich colour, good workmanship, and sentiment.—Firm, strong, bright, and clear drawing occurs in the *Family Relics* (1173) of Mr. A. C. H. Luxmoore, a group of fine cabinets and china in well-painted daylight.—*The Flowing Tide* (1178) of Mr. B. Whitmore shows thorough feeling for nature in the movement, light, and colour of the sea.—One of the best drawings of the kind we remember is Miss A. Alma Tadema's brilliantly painted, solidly and delicately drawn view of *The Garden Studio* (1180), a most complex subject of Oriental furniture, woodwork, a staircase, balcony, and vaulted ceiling as shown in strong cross and direct lights, with a world of difficult reflections on surfaces of various kinds. Worthy of Van Eyck in its finish, completeness, and veracity, the whole seems beyond challenge.—*Sunset, Berwick-on-Tweed* (1187), by Mr. Laing, a sketch of twilight on a gently rippling sea, is at once choice and expressive, richly toned and well coloured.—Mr. G. C. Salmon has painted in a grand and expressive manner *Craig yr Ysfu* (1190). The drawing is good and the style large, but the foreground is a little loose.—Miss N. Cook has drawn *Azaleas* (1198) with firmness, painted them with clearness, and coloured them with taste.—The cottages, fences, snow-laden trees, and a field in a bright light, No. 1200, by Mr. W. Burton, are distinguished by purity and right treatment of snow.—*The Lower Pond, Keston* (1201), has exercised the skill of Mr. R. W. Fraser, who painted with tact, spirit, and brightness still water, spindling trees, and their sparse foliage: a most agreeable and artistic drawing.—*The Maréchal Niel Roses* (1204) of Miss E. A. Stock are true in colour, nicely drawn, and finely touched.—*Past and Present* (1206), by Miss R. M. Watson, a group of ancient vases and sculptures, red roses and a shell, is, like most ladies' work from still life, charmingly solid, soundly drawn, painted with taste, and truly coloured.—*The Foster-Mother* (1216) of Mr. J. M. Bromley, a girl feeding a calf in a paddock near a cottage, though rather conventional in its sentiment, design, and treatment, is artistic, broad in tone, and distinguished by the massing of its light, shade, and colouring.

One of the ablest drawings here is Miss M. Naftel's *Sand-dunes near Boulogne* (1223), a true delineation of sunlight on yellow sand, herbage, and masses of wild flowers. It is extremely true and pretty; the tact shown in dealing with the flowers is charming.—No. 1225, *A Harp Accompaniment*, by Miss E. Martineau, a damsel in a red dress playing on a harp, has all the technical qualities of that lady's work, thorough drawing, too brown shadows, too red flesh, good modelling, and a firm touch. The model was, for the artist, exceptionally comely and cheer-

ful; her expression is good, but her hands are too big, and their action was not chosen for its grace.—No. 1254 illustrates a subject the artist, Mr. M. Snape, has frequently selected and always painted well. A line of dead kites, a magpie, and an owl, which have been shot and nailed up in *terrorem* to a pole fixed between two beeches in a sunlit wood, supply the capable artist with all he cares for to show his solid manner of painting, his sense of the textures and colours of plumage, and his feeling for light on moss, lichens, and silvery beech trunks and foliage. Mr. Snape has learnt to draw and paint admirably, but he does not yet know how to combine his materials in a picturesque and scientific manner as to their light and shade, tones and colours, nor as to the composition of their masses. However, the background of foliage saturated by the lustre of the sun, the trunks of the trees, and the keeping of the whole can hardly be overpraised.

No. 1253 is Mr. O. Scholderer's whole-length *Portrait of a Boy* in pastels; he wears a green dress and stands bareheaded against a greenish-buff wall. The work is remarkable for modelling, drawing, and colour as a whole; the shadows of the flesh are too dark and are rather opaque, but it is otherwise excellent.—*Still Waters* (1255), birds grouped on the shallow edge of the sea in intense sunlight, would be nearly perfect if Mr. W. F. Garden's touch were firmer and his treatment more searching. The same artist's *Fen Village* (1257), being more solid and careful, demands praise. We can both enjoy and praise his twilight of a grey evening called *The Fringe of the Wood* (1298).—*Azaleas* (1256), by Miss E. C. Nisbet, is a delicate yet free example of draughtsmanship.—*The Evening Glow* (1264) of Mr. H. Hime, a dark foreground of a stony waste and a background of equally barren hills, that seem transformed by the rosy sunset glow upon them, is broad, bold, and effective.—Mr. A. Robertson has, with the sentiment of an antiquarian architect and the best artistic sense, painted one end of the interior of the *Biblioteca, Siena* (1266), its fresco, desks, and books. It is very good and rich.—*Calm, Cool, and Quiet* (1309), by Miss F. W. Curry, shows tact and sympathy for nature. Out of a pool, meadows, and bushes she has made a capital landscape in good keeping throughout.—The visitor will find the following in different ways interesting and meritorious: *The Shores of Old Romance* (1289), by Mr. H. B. Simpson; *A By-path in Aisne* (1290), by Mr. F. Randal; *Outhouses* (1292), by Mr. H. Nye; *At Gullane* (1310), by Mr. A. E. Moffatt, a capital example; *Summer Days* (1307), by Mr. A. W. Bayes; *King's Head, Borough* (1318), by Mr. J. Crowther; *At Ely* (1322), by Miss E. Redgrave; *Summer Roses* (1302), by Mr. H. Sykes; *Clearing up after Rain* (1286), by Mr. D. Green; *The Grey Friars' Hospital, Coventry* (1221), by Mr. H. D. Shepard; *Enjoying Life* (1219), by Mr. W. Bothams; *The Precincts, Cloisterham* (1167), by Mr. W. T. M. Hawksworth; *Oranges and Violets* (1135), by Miss G. May; *When the Day is Done* (1106), by Mr. A. Rowe; *Summer Afternoon* (1112), by Mr. E. J. Sachse; and *Rhododendron* (1070), by Miss K. Street.

Among the miniatures of this year there are fewer beautiful examples than usual. The best are *Mabel* (1324), by Mr. A. Orme; *E. C. Robins, Esq.* (1330), by Miss F. H. M. Keller; *A. W. Wilkinson, Esq.* (1343), by Mr. T. H. Maguire; "*Take a Pinch?*" (1353), by Miss A. Wardlaw; *Mrs. E. Winter-Turner* (1357), by Mr. R. Henderson; *The Ladies Mary and Isabel Browne* (1368), by Mr. D. Mossman; *Master J. G. Vokins* (1370), by Mr. W. Henning; *Mrs. H. Scott* (1387), by Mr. E. Taylor; *Mab* (1388), by the same; the *Hon. Mrs. Boscawen* (1396), by Mr. C. Turrell; and *Mrs. H. Boswell-Preston* (1398), by the same.

ENGLISH WATER-COLOUR EXHIBITIONS
IN AMERICA.

103, Victoria Street, Westminster, June 13, 1887.

PERMIT me to add a few words to my letter in the *Athenæum* of March 12th, in which a fourth exhibition of English water colours in America is proposed for next winter.

The first exhibition of this kind, which was held at the National Academy of Design in New York in 1872-3, did much, as is well known, to encourage a taste for water-colour art in America—a delicate exotic in those days, fostered by a newly founded "American Society of Painters in Water Colours," now a native plant of vigorous and charming growth. As the taste grew apace there was much in the method and technique of the English work (so different from that of the foreign schools to which they were accustomed) that American artists were glad to examine through the medium of our exhibitions; and when the fine loan collection of English water colours was exhibited at the Boston Art Museum in 1885 more than 20,000 people visited it in three weeks. Of this collection Mr. W. J. Stillman, of the *New York Nation*, wrote at the time: "I hope the exhibition may do much good in America by curing our water-colourists of the too prevalent tendency to mere slapdash as the way of expressing strength." A third exhibition was held at the Art Museum of Cincinnati last winter, and the public largely availed themselves of the opportunity of seeing work which they could have done under no other conditions. Many visitors here saw English water colours for the first time.

But as long as the protective customs duty and other restrictions against the entry of foreign works of art into America exist, it is found impossible to make these exhibitions self-paying without more aid from the other side; and it may be difficult in the future to find any one willing to spend time and money on the project as heretofore. Certainly no one would ever undertake it as a "business venture."

Under these circumstances I should be glad to avail myself of the publicity of your columns to say to the directors of the museums at Chicago, St. Louis, Minneapolis, and other cities, who have already expressed a desire for similar exhibitions, that the initiative must come from them, and that if an adequate loan fund is provided a fine collection of English work will be forthcoming.

Thus far the labour attending these exhibitions has been voluntary on both sides of the Atlantic, and I can only express a hope that what has been well begun will be continued in future years. The value of these exhibitions to English artists, and the lively interest taken in them by the American people, have already been pointed out in the *Athenæum*. Let me add the names of two gentlemen to whose services the success of these exhibitions has been largely due, the late C. C. Perkins, of the Art Museum, Boston, and Mr. Simon Sterne, lawyer, New York.

HENRY BLACKBURN.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 10th inst. the following etchings and engravings: J. C. Hook, Seagull Nesting, and 20 others, 4*l*. Legros, Set of Ten Etchings, 2*l*. Waltner, Harmony, after F. Dicksee, 9*l*. S. Palmer, The Morning of Life, 2*l*.; The Vine, two subjects on one plate, 1*l*.; Christmas, 1*l*.; The Herdman, 4*l*.; The Opening of the Fold, 2*l*.; The Early Ploughman, 1*l*.; Sunset, 1*l*.; The Rising Moon, 3*l*.; The Bellman, 2*l*.; The Willow and the Skylark, 5*l*.; The Sleeping Shepherd, 4*l*. S. Haden, Breaking up of the Agamemnon, 1*l*. Turner's Liber Studiorum, a complete set of the seventy-one published plates, 33*6l*.

The same auctioneers sold on the 11th inst. Murillo's Immaculate Conception, 630*l*.

Fine-Art Gossip.

THE Burlington Fine-Arts Club is busily forming and arranging a collection of Hispano-Moresque and majolica pottery, shortly to be opened to visitors, and supposed to be unparalleled in this country, and approaching the magnificent gathering of these objects which distinguishes the Musée de Cluny.

IN two cases at the South Kensington Museum may now be seen the choice examples of pottery, mainly French, and from Rouen and Nevers, lately acquired at the sale of the Fétis Collection in Paris.

MESSRS. DOULTON & Co. exhibit at their Lambeth works a terra-cotta panel representing 'Christ before Herod,' by Mr. G. Tinworth, and comprising life-size figures, the largest production of that able designer and modeller.

IN the forthcoming volume of *Archæologia*, the fifty-first, Mr. W. H. St. John Hope gives an elaborate account of 'English Mediæval Drinking Bowls called Mazers,' which is accompanied by illustrations of all the best extant specimens; Mr. Stuart Moore contributes a paper on 'Some Documents relating to the Death and Burial of Edward II.'; Mr. F. M. Nichols one on 'The Regia, the Atrium Vestæ, and the Original Locality of the Fasti Capitolini'; and Mr. Hilton Price one on 'Excavations at Silchester,' which is to be elaborately illustrated. Mr. Gomme contributes two papers, one on 'Archaic Conceptions of Property in relation to the Laws of Succession: and their Survival in England,' and the other on 'The History of Malmesbury as a Village Community.' There are also papers by Canon Church on Reginald, Bishop of Bath, 1174-91; Rev. G. F. Browne on basket-work figures of men represented on sculptured stones, &c.

THE Fine-Art Society has on view, in addition to the delightful and instructive gathering of studies by land and sea made by Mr. H. Moore, to which we have already referred our readers, a most interesting, brilliant, and amusing collection, two hundred in number, of pen-and-ink drawings, entitled "London Society," and made by Mr. G. Du Maurier. They are the originals of many cuts issued in *Punch*, and are much finer than the cuts.

THE annual meeting of the Hellenic Society for the election of Council and officers and the adoption of the Council's report will be held at 22, Albemarle Street, on Thursday next, June 23rd, at 5 P.M.; Mr. Sidney Colvin, V.P., in the chair.

THE National Society for Preserving the Memorials of the Dead will hold its fifth annual meeting on Thursday afternoon next at the Royal Institution. The chair will be taken by the President, the Bishop Suffragan of Nottingham.

MR. ALGERNON GRAVES writes:—

"It may interest you to know the late Samuel Cousins engraved pictures by six out of the seven presidents of the Royal Academy, and of 300 plates large and small, 152 were after P.R.A.s, 86 after R.A.s, 2 after A.R.A.s, and 60 after other artists, many of these artists of great merit. The quality of the pictures he engraved from must have had something to do with his wonderful success. He would seldom undertake to engrave from a poor picture."

MUSIC

THE WEEK.

CAMBRIDGE UNIVERSITY MUSICAL SOCIETY.—Mr. F. H. Cowen's New Symphony.

ROYAL ITALIAN OPERA, DRURY LANE.—'Aida.' 'La Traviata.' 'Rigoletto.'

ROYAL ITALIAN OPERA, COVENT GARDEN.—'Un Ballo.' 'Lohengrin.'

ST. JAMES'S HALL.—Philharmonic Society. Richter Concerts.

PRINCES' HALL.—Josef Hofmann's Pianoforte Recitals.

APART from the production of Mr. Cowen's Symphony in F, No. 5, the concert given by the Cambridge University Musical Society

on Thursday last week was remarkable as illustrating the rapid advance in native art. Twenty years ago such a performance would have been impossible, for with one or two exceptions our musicians then paid little or no heed to the higher forms of composition. Other names of the first rank might have been added to the list of living British-born composers who were represented on the present occasion, but on the whole the programme was fairly representative. The familiar items were Dr. Bridge's very expressive hymn 'Rock of Ages,' in which Mr. W. F. Blandford, of Trinity College, took the baritone solo; Dr. Mackenzie's Violin Concerto, which was well played by Mr. Gompertz; and Dr. Villiers Stanford's 'The Revenge,' which of course went with much spirit, the choir naturally exerting themselves to the utmost for the sake of their conductor. In addition to the symphony, a new ballet suite by Mr. Goring Thomas was performed, both works being expressly composed for this concert. The latter is a highly pleasing little work in three movements, daintily scored, and, like most of Mr. Thomas's music, very French in character. The composer was prevented by his serious illness from being present, but all the other works were conducted by their respective composers. It is almost needless to state that Mr. Cowen's Fifth Symphony is thoroughly orthodox in form, for the writer of the 'Scandinavian' has never betrayed the slightest tendency to depart from the lines of the classic masters. It is orthodox also in the sense of being abstract music, the absence of a "programme" compelling us to regard it from a higher standpoint than the two works which immediately preceded it. The first movement is based upon a somewhat curious subject, in which the minor second of the scale plays an important part. There is a decided want of contrast, but on the whole this portion of the work leaves a pleasing impression on the mind. The movement in place of a scherzo, *allegretto quasi allegro*, is thoroughly charming. The delicate play of the wood wind reminds us of Goetz's Symphony in E, but there is no actual plagiarism. After this there is an unfortunate falling off in interest. The slow movement is indefinite rather than expressive, and the *finale* is somewhat commonplace in ideas, though the peroration is spirited and effective. In direct inspiration the symphony is inferior to the 'Scandinavian,' No. 3, but in excellence of workmanship it must rank above the 'Cambrian,' No. 4; that is to say, it is by no means unworthy of Mr. Cowen, though it will add nothing to his reputation. The performance was, on the whole, adequate, but there were some slips, due, we fancy, to errors in the parts. The reception of the work was respectful, but there was little enthusiasm.

We give precedence in our notices of opera this week to Drury Lane, as the enterprise commenced on Monday by Mr. Augustus Harris is in some respects unique. In other words, the princely style of management which has hitherto characterized the efforts of Mr. Harris in other branches of stage work is now extended to Italian opera, with what result time will show. The latest *impresario* has scoured the Continent for artists of real merit, he has engaged an

orchestra of seventy-seven and a chorus of ninety, and he has secured as conductor Signor Luigi Mancinelli, whose reputation in Italy is only rivalled by that of Signor Faccio of Milan. The choice of Verdi's 'Aida' to open the campaign was commendable, as the work had not been given elsewhere this season, and it offers full scope for those spectacular displays in which Mr. Harris delights to indulge. Stage appointments of the first order were looked for, and there was certainly no cause for disappointment. Taking the principal artists as a body we can also affirm that 'Aida' has never been heard in London under better conditions. Frau Kupfer-Berger has come to us rather late in her career. Her powerful voice shows signs of wear; but she is still a great artist, and her embodiment of the Ethiopian captive was highly intelligent and interesting. Similar earnestness and spirit were shown by Signorina Fabbri as Amneris, although in her case also the vocalization was not wholly pleasant. M. Jean de Reszké, who will be remembered some thirteen years ago as a baritone, is now a magnificent *tenore robusto*, and his impersonation of Radames is one of the finest we have witnessed in London for many years. Signor Pandolfini as Amonasro, Signor Navarrini as Ramfis, and Signor Miranda as the King completed a magnificent *ensemble*. The influence of a conductor of genius was shown in the wonderful brightness and spirit of the general performance. We have had nothing so striking since the German opera season in the same theatre in 1882. The performance of 'La Traviata' on Tuesday was only noteworthy for the sumptuousness of the stage arrangements and the *début* of Signor de Lucia, who comes to us with excellent credentials from Madrid. His rendering of the part of Alfredo was, however, a disappointment, for his voice is unsympathetic and vibratory, and his efforts were further marred by self-consciousness. Madame Nordica and Signor del Puente were thoroughly satisfactory. 'Rigoletto' was played on Wednesday before a very thin audience. The *début* of Signorina Toresella, from Naples, was another disappointment, the *vibrato* in her voice being developed to a most distressing extent. This hateful "ornament," as it is considered at the leading continental theatres, is one of the greatest difficulties which stand in the way of the re-establishment of Italian opera in London. Signor Battistini vocalized artistically as the jester, and Signor Runcio and Signorina Fabbri were efficient in their respective parts.

If the performances at Covent Garden were distinguished by as much excellence as variety no one would have any reason to complain. We have to chronicle two additions to the season's *répertoire* since our last notice. The performance of Verdi's melodious 'Un Ballo in Maschera' last Saturday may be dismissed with few words. Mdlle. Valda, Signor Gayarre, and Madame Cepeda repeated their last year's assumptions with success, and Mdlle. di Spagni created a favourable impression as the sorceress Ulrica. The rendering of 'Lohengrin' on Monday could not have satisfied intelligent admirers of Wagner. Individually there was much to praise in the Elsa of Madame Albani the Ortrud of Madame Cepeda, the Lohen-

grin of Signor Gayarre, and the Telramund of Signor d'Andrade; but the general performance was painfully slipshod, the stage management being especially clumsy. 'Guillaume Tell' was to have been revived on Tuesday, but a new tenor, Signor Prévost, who was to have taken the part of Arnold, was indisposed, and 'La Favorita' was substituted with a poor cast.

The sixth Philharmonic Concert on Thursday last week had a fairly interesting programme, but there was nothing on which it is necessary to dwell at length. The one novelty was a vocal piece, being a setting, by Mr. Randegger, of a portion of Byron's 'Prayer of Nature' as a tenor *scena*. Though the poet was still in his teens when he penned this piece, it is very characteristic, and far superior to anything in the 'Hours of Idleness.' The only fault which can be found with Mr. Randegger's music is that it is too smooth. It is not sufficiently subtle to reflect the agonies of a mind tortured with doubt, but it is extremely refined and melodious, and, as might be expected, is very well written for the voice. With Mr. Lloyd as its executant it therefore proved decidedly effective, and the composer, who conducted, was warmly recalled. Spohr's symphonies—'Die Weihe der Töne' excepted—are now only heard at rare intervals, the composer being at present as much under-estimated as he was formerly over-praised. No. 3, in c minor, has only been given once at the Crystal Palace, and probably to almost every one present on Thursday it was a complete novelty. Without being really powerful it abounds in high-class musicianship, and is full of the composer's most characteristic melody. No one ever understood the art of writing for strings better than Spohr, and with such a magnificent orchestra as that of the Philharmonic Society the symphony proved extremely effective. The remaining orchestral works were the overtures 'Leonora,' No. 3, and 'Euryanthe.' Miss Fanny Davies rendered ample justice to Sterndale Bennett's very Mendelssohnian Caprice in E, and Miss Marianne Eissler was fairly successful in Vieuxtemps's 'Fantasia Appassionata' for violin.

The seventh concert, which took place on Wednesday afternoon, may be dismissed with equal brevity. An overture on the subject of 'Kenilworth,' by Sir G. A. Macfarren, is not a new work, but the prelude to an unpublished Italian opera composed many years ago, but never produced. It is a bright, spirited little piece, in the usual form, and far more genial than many later and more pretentious efforts from the same hand. M. Saint-Saëns gave a satisfactory rendering of Mozart's Piano Concerto in E flat, Op. 82, a work now rarely heard, though it is in the composer's most charming vein; and Miss Nettie Carpenter displayed her remarkable executive ability in a Rondo for violin by Vieuxtemps. The purely orchestral items were Haydn's Symphony in c, No. 1 of the Salomon set; Schumann's overture, *scherzo*, and *finale*; and the Overture to 'Oberon.' The aria "Questi affetti," from Spohr's 'Faust,' was admirably sung by Madame Nordica.

Mr. Cowen's new symphony, spoken of above, formed the most important number of the Richter Concert last Monday evening.

The second performance of the work produced on the whole a more favourable impression than the first, probably because the rendering was distinctly better. We still consider the second movement the gem of the symphony, and the slow movement, by reason of its diffuseness, the weakest portion; but the *finale*, though the subjects are less striking than the treatment, proved most effective. Of the performance under Dr. Richter it would be difficult to speak too highly. The symphony was enthusiastically received by the crowded audience, a determined attempt being made to encore the second movement. The conductor, it is pleasant to relate, declined to injure the effect of the work by acceding to the unreasonable demand. At the close of the work the composer was called forward and received an ovation. The symphony was preceded by Dvorák's 'Scherzo Capriccioso' for orchestra, a work which had only previously been given in this country at the Crystal Palace, where it had twice been played under Mr. Manns. It is one of the most characteristic of the great Bohemian musician's compositions, overflowing with original melody, free in form, yet never degenerating into formlessness, and charmingly scored for the orchestra. The remainder of the concert included Liszt's Second Hungarian Rhapsody, the "Charfreitagsszauber" music from 'Parsifal,' and Haydn's delightful 'Military Symphony.'

As a rule it is advisable to discourage juvenile precocity in music, and the best advice that can be given the friends of young Josef Hofmann is to abstain from exhibiting the lad as an infant phenomenon, lest he eventually become an adult mediocrity. We say this in full recognition of his remarkable gifts, and not forgetting that Mozart, Mendelssohn, and Liszt astonished the world as mere children. But they were exceptions; many other childish performers have appeared and disappeared, leaving no abiding impression on the world of art. There is no doubt whatever that Master Hofmann is endowed by nature with talents of an exceptional kind. His playing at the Princes' Hall on Thursday last week and on Tuesday this week showed that the reports concerning his gifts were in no degree exaggerated. It is not so much his command over the key-board which compels admiration—though this is remarkable enough for a boy under ten—but everything he does is marked by that peculiar impress of art feeling and intelligence which is intuitive and can never be gained by the most careful training. The programmes of his recitals were not altogether well chosen. For the present he should confine his attention almost wholly to the older masters. Bach, Handel, Haydn, Mozart, Dussek, and early Beethoven are entirely within his grasp. Chopin, Schumann, and the writers of bravura music should be for him non-existent as yet. We give this advice because we perceive in this child the material of which great masters are made.

Musical Gossip.

AFTER all we have been spared the ridiculous spectacle of three simultaneous Italian operas, for Her Majesty's Theatre abruptly closed on Monday. Mr. Mapleson's latest speculation had

nothing whatever to commend it. Past experience has shown that opera at popular prices will prove remunerative during the autumn and winter, but to commence an undertaking of this kind at the far end of an exceptionally busy season was a very foolish procedure, the result of which could have been easily foreseen.

THERE was nothing in the programme of Miss Kleeberg's first piano recital at the Princes' Hall on Friday last week to call for special remark, and the merits of this charming artist are now so generally recognized as to require no further reference. Included in her programme were two of Beethoven's sonatas, 'Les Adieux,' Op. 81, and Op. 109 in E; Schumann's Fantasiestücke, Op. 12, and pieces by Bach, Mozart, Chopin, Thalberg, and Raff.

THE St. Cecilia Choral and Orchestral Society of ladies, under Mr. Malcolm Lawson, gave its eighth concert at St. James's Hall on Friday evening last week with an interesting programme. Among the items were Mendelssohn's motet "O Lord, thou hast searched me out," Cowen's suite 'In the Olden Time,' Gade's 'Bilder des Jahres,' and a choral Jubilee ode by the conductor.

MADAME NÉRUDA's second orchestral concert, on Saturday last, at St. James's Hall, demands scarcely more than formal record. Every amateur knows how the accomplished violinist plays Mendelssohn's Concerto, and Viotti's in A minor, old-fashioned though it be, was rendered interesting, thanks to her magnificent playing. Haydn's delightful Symphony in D minor was repeated by general desire, and Mr. Halle's orchestra was also heard in Svendsen's 'Rhapsodie Norvégienne' in C, No. 3, and Dvorák's Légende in D minor, No. 1.

ANOTHER new lady violinist, Miss Madge Wickham, made her *début* at Mr. Abbey's concert at the Albert Hall on Saturday last. She is understood to be a pupil of Herr Joachim, and she made a good impression, thanks to her excellent tone and sound vigorous execution. Signor Albert Guille again charmed the audience by his agreeable tenor voice and refined method, and among the other performers were Madame Patti, Madame Trebelli, and Signor Bottesini.

THE Shinner Quartet, a party of ladies, consisting of Miss Emily Shinner and Miss Lucy Riley (violins), Miss Cecilia Gates (viola), and Miss Florence Hemmings (violinello), gave a concert last Monday evening at the Portman Rooms, Baker Street. The multiplicity of musical performances on that evening prevented our hearing them, and we can only record the fact that the programme included three quartets: Beethoven, in A, Op. 18, No. 5; Mendelssohn, in E flat, Op. 44, No. 3; and Haydn, in C, Op. 77, No. 1. Mrs. Hutchinson was the vocalist.

MR. EDWARD LEVETUS and Mr. Algernon H. Lindo gave a vocal and pianoforte recital at the Lyric Club, Bond Street, on Tuesday afternoon, the first part of the programme being selected from the works of Schubert.

MADAME FRICKENHAUS and Herr Ludwig gave their third chamber concert of the season at Princes' Hall last Saturday evening. Stanford's Pianoforte Quintet in D minor; Mendelssohn's Prelude and Fugue in E minor; Raff's Sonata in D, Op. 128, for piano and violin; and Haydn's Quartet in B flat, Op. 64, No. 3, were the chief works performed.

MR. HALLE's programme on Friday last week included Villiers Stanford's Quintet in D, Op. 25; Haydn's Quartet in C, Op. 33, No. 5; Brahms's new Sonata, for piano and violin, in A, for the second time; and Schumann's Sonata in F sharp minor, Op. 11.

The prize for a string quartet offered by the Tonkünstlerverein of Vienna has been awarded to Herr Julius Zellner of that city. The judges were Herren Brahms, Goldmark, and Nawratil.

WE made a slight mistake in our last issue about the publishers of the forthcoming work on musical instruments. The publishers will be Messrs. Adam & Charles Black, of Edinburgh.

DRAMA

THE WEEK.

LYCEUM.—Revival of 'Much Ado about Nothing.' STRAND.—Revival of 'The Hypocrite,' by Isaac Bickerstaffe. Played in Three Acts.

OLYMPIC.—'The Golden Band,' a Drama in Four Acts. By Henry Herman and Freeman Wills.

OF the Shakespearean works Mr. Irving has mounted few appeal more directly to the playgoer endowed with imagination than does 'Much Ado about Nothing,' which was revived on Monday. Among his impersonations in imaginative comedy Mr. Irving's Benedick holds a foremost place, his rendering of the wit combats with Beatrice having singular happiness and truth to nature. Miss Ellen Terry's archness and emotional power are equally great, and her Beatrice is in many respects ideal. The only novelty of importance in the cast consists in the assumption of Don Pedro by Mr. Glenney. This would be the better for more lightness and a finer flavour of distinction, but is creditable. Miss Winifred Emery is a sweet and an attractive Hero; and the Claudio of Mr. Alexander, Mr. Howe's Antonio, and Mr. Wenman's Leonato are satisfactory performances. The broadly comic characters are played in conventional style. It is, however, pleasant to have a representation of Shakespeare in which there is so much brightness and beauty of performance and surroundings, and so little at which to cavil.

Bickerstaffe's comedy 'The Hypocrite' is a fairly brisk and entertaining piece founded upon 'Tartuffe.' Instead of coming directly through the French it reaches us through Cibber's famous adaptation 'The Nonjuror.' In this later work, produced November 6th, 1717, which substituted for Tartuffe an English Catholic priest seducing an English gentleman into treasonable practices, Colley Cibber provoked the wrath of the Jacobite faction and was responsible for the endless series of attacks to which he was thenceforward subject. With the expiration of Jacobite hopes the political aspects of the play lost their significance. Bickerstaffe accordingly returned to the original motive, and by the introduction of Mawworm directed the satire against the late development of puritanical dissent. In addition to the introduction of this character—which in the hands of successive exponents, such as Weston, Quick, Edwin, Parsons, Suett, the elder Mathews, and Liston, has enjoyed almost unexampled prosperity—Bickerstaffe restored the character of Old Lady Lambert (Madame Pernelle), which Cibber had omitted.

In consonance with modern taste 'The Hypocrite,' which has not been seen since the retirement of Phelps, has been much abridged. It is now played in three acts. More than one of its characters has a large amount of freshness. Mawworm, in modern days at least, seems a caricature, but Charlotte to this day justifies the praise of the captious Genest that "she is the best drawn coquette and the most defensible one on the stage"; and some of the power of Molière's immortal concep-

tion is preserved in Dr. Cantwell. It is, of course, impossible to compare the performance at the Strand with the representations of past days. Mrs. Oldfield, Peg Woffington, Mrs. Pritchard, and Mrs. Abington were in turns worshipped by the town as Charlotte. No living actress is likely to create a similar demonstration. Miss Amy Roselle, however, a welcome addition to the company, strengthening it where it is weakest, plays Charlotte with much vivacity and with very agreeable animal spirits. Mr. Righton has seldom been seen to greater advantage than as Mawworm, the complacent unctious of which he preserves. Mr. Conway is equal to all the requirements of Col. Lambert; Mr. Crisp, careful actor though he is, is overweighted as Sir John Lambert. Mr. Farren, meanwhile, as Dr. Cantwell gives a powerful representation of greed and rapacity, and makes the character sufficiently dangerous. The aspect of moral worth is enough to take in a better judge of character than Sir John. Old Lady Lambert may possibly be intended for Lady Huntingdon.

In writing in conjunction with the Rev. Freeman Wills 'The Golden Band' Mr. Henry Herman has turned inside out 'The Silver King,' the joint production of himself and Mr. Henry A. Jones. The manner in which he has done this resembles in some respects the kind of scenery which the piece serves to transfer from the Princess's to the Olympic. Revolving upon their axes, two solidly built frameworks reveal two different scenes. Similarly, the same dramatic canvases seem to have on one side 'The Silver King,' on the other 'The Golden Band.' To point out the resemblances would be a lengthy as well as a needless task. From first to last the resemblance extends. It is but justice to say it is not oppressive, and does not interfere with the enjoyment of the spectator. Though a weaker work than its predecessor, less ingenious in idea, and less effective in treatment, 'The Golden Band' has a certain measure of the hold over the public possessed by 'The Silver King.' Its action is strong, though its characters are conventional and its situations familiar. Miss Agnes Hewitt, under whose management the theatre is supposed to be, played a species of female villain, leaving to Miss Maud Milton the much more sympathetic character of the heroine. Mr. Brandon Thomas gave a new and amusing picture of villainy temporarily triumphant, and Mr. George Barrett was once more excellent as a humble and faithful friend of the heroine. Mr. Grahame, Mr. Darbishire, and other actors took part in a competent representation. The reception of the play was favourable in the main, but success was not undisputed.

Dramatic Gossip.

MR. IRVING has purchased from Mr. Calmour 'The Amber Heart,' the recent production of which at the Lyceum was announced, and has given it to Miss Terry.

THE forest scenes from 'As You Like It,' given on Tuesday in the Fellows' Garden, King's College, Cambridge, by Miss Alexes Leighton (Rosalind), Mr. Ben Greet (Touchstone), Mr. G. R. Foss (Jacques), Mr. W. Farren, jun. (the Banished Duke), and Mr. R. de Cordova (the First Lord), will be given next week in the gardens of Wor-

cester College, Oxford, and will be repeated at Charlton Park, Garrick's Villa, Hampton, Peterborough, and other places.

A SERIES of varied performances will be given next week at the Strand Theatre, at which house, at morning or evening representations, 'The School for Scandal,' 'She Stoops to Conquer,' 'The Rivals,' 'The Clandestine Marriage,' 'The Road to Ruin,' 'The Hypocrite,' 'The Busy-body,' and 'The Lady of Lyons' will be played.

'CIVIL WAR' is the title given by Mr. Herman Merivale to his adaptation of 'Mlle. de Bressier,' in which Mrs. Brown Potter will appear on Monday week at the Gaiety.

THE week's morning performances include at the Vaudeville a representation of 'Still Waters Run Deep'; at the Prince of Wales's, 'Uncle's Ghost,' a three-act farce by Mr. W. Sapte, jun.; at the Strand a new play called 'The Oath'; and at the Lyceum a miscellaneous entertainment for the benefit of Miss Amy Roselle.

MR. WILLIAM CLARKE, long known, in distinction from Mr. John Clarke, as "little Clarke of the Haymarket," died on the 3rd inst. at Kensington. He was a competent actor, whose connexion with the Haymarket extended over forty years.

'THE STEPSISTER' is the title of a one-act piece of domestic interest by Mr. W. Sapte, jun., which has been added to the programme at the Comedy Theatre. The subject is the loss by a blind girl of her lover, who is carried off by a stepsister, and her patient forgiveness of wrong. The heroine was touchingly played by Miss Janet Achurch; and Miss Beatrice Latimer made a successful debut as her rival. Mr. Dodsworth gave a good, if rather old-fashioned, sketch of an irate father.

MR. SYMONS writes explaining that the date 1624, commented on in our notice of his selection from Massinger, is a misprint for 1614.

TO CORRESPONDENTS.—A. L. K.—G. B. K.—G. M.—received.

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